

SIGHT AND SOUND

WINTER 1939-40

VOL 8 NO 32

PRICE SIXPENCE

CONTRIBUTORS: Andrew Buchanan Leo Sauvage Rudolf Arnheim R. S. Miles
Z. Marsh Herman G. Weinberg Dr. Arnold Hauser Thomas Walton Elizabeth Cross

ARTICLES: Prince Propaganda The Army Cinema Goes to War Topical
Topics Fiction and Fact Precious Cargoes Filming the Masterpiece

PUBLISHED BY THE BRITISH FILM INSTITUTE

DOCUMENTARY NEWS LETTER

a new monthly NEWS SERVICE reporting the current work and purposes of the documentary film movement.

Issued only to private subscribers at threepence per copy

Documentary News Letter

continues the policy and purpose of WORLD FILM NEWS

Editorial Board

Thomas Baird

John Grierson

Arthur Elton

Paul Rotha

Basil Wright

Published by Film Centre Limited, 34 Soho Square, London, W.1

(In association with American Film Center, New York)

LIFE AND LETTERS TO-DAY

continuing

THE LONDON MERCURY AND BOOKMAN

(Under the editorship of ROBERT HERRING)

CONTINUES

During the War in the Country

Mail will be forwarded from the London Address, and Contributors include

JEAN RENOIR

THOMAS BAIRD

on

"THE CINEMA AND FORMATION OF PUBLIC
OPINION"

KHWAJA AHMAD ABBAS

on

"THE 'FILM' IN INDIA"

PRICE  UNCHANGED

From All Booksellers and Newsagents, or

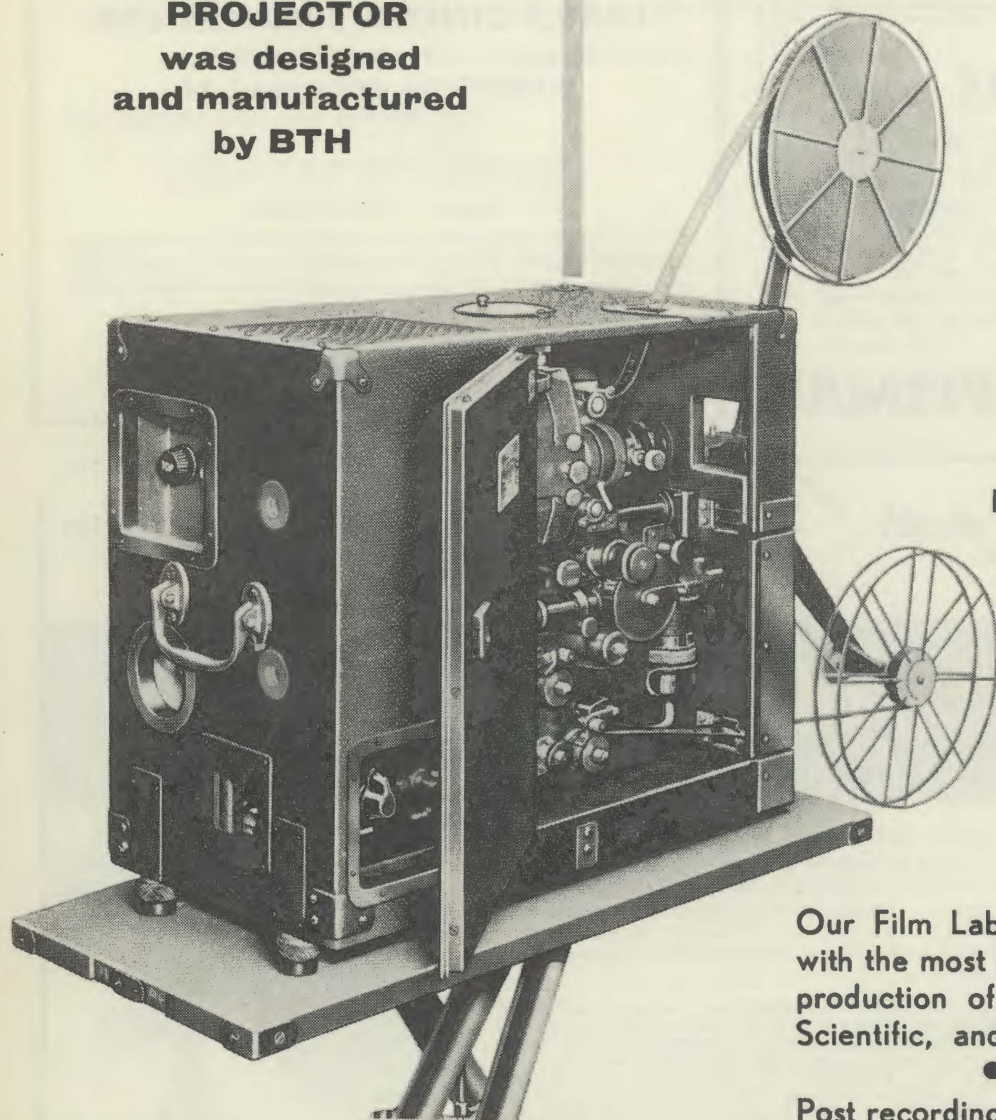
THE BRENDIN PUBLISHING COMPANY, 26 MAIDEN LANE, W.C.2



16mm. SOUND FILM PROJECTOR

**THE FIRST
16mm. SOUND FILM
PROJECTOR**
was designed
and manufactured
by BTH

The most up-to-date British made
portable equipment, giving Sound or
Silent Picture quality comparable with
standard cinema equipment.



A VALUABLE AID TO:-

EDUCATION
INSTRUCTION
RESEARCH
PROPAGANDA
ENTERTAINMENT
ADVERTISING

Our Film Laboratory at Rugby is equipped
with the most modern plant for the complete
production of 35mm. and 16mm. Industrial,
Scientific, and Instructional Sound Films.

•
Post recording on 35mm. and 16mm. Films.

•
Reduction and processing of 16mm. Sound
or Silent Films from 35mm. originals.

*Send your enquiries to
Sound Reproducer Sales.*

BTH

RUGBY

THE BRITISH THOMSON-HOUSTON COMPANY LIMITED, RUGBY, ENGLAND.



A2772



FILMS and EQUIPMENT

Write to EGS for free information regarding 16 mm. films and equipment.

**Sole Distributors for
DANCE-KAUFMANN TECHNICAL CYCLE FILMS**

Trading Corporation for

EDUCATIONAL AND GENERAL SERVICES LTD.

Little Holt, Merton Lane, Highgate, London, N.6.

Telephone : Mountview 1605

FILMING FOR AMATEURS

by PAUL BURNFORD, A.R.P.S.

This book will be exceedingly useful not only to the amateur, but also to the professional cinematographer desiring to brush up his knowledge. There is much valuable information and advice on such matters as creative work and the principles of film construction, and the many beautiful illustrations play an important part in the purpose of the book. Paul Rotha gives high praise to the author and the book in his preface.

12s. 6d. net.

PITMAN

MOBILE CINEMA SERVICES LTD.

PLACE FILM EXHIBITIONS AT YOUR DISPOSAL

WHEREVER YOU MAY BE

FOR INSTRUCTION AND RECREATION

*Under the distinguished Patronage of leading Banking,
Insurance, Commercial, and Scholastic Institutions*

Apply for FREE Booklet

describing our comprehensive service covering the necessary equipment, your selected programme, expert projectionist, and transportation to you at any time for one INCLUSIVE MODERATE CHARGE.

**"Lyncourt," Corkran Road,
Surbiton, Surrey.**

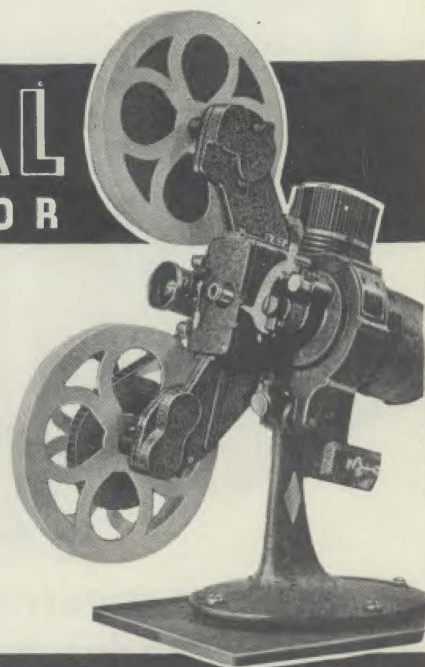
Elmbridge 1808.

*Now, more than ever! Education and Recreation
by Films!*

Filmo VOCATIONAL PROJECTOR

With the whole educational system thrown out of gear by the war, Education by films becomes more than ever necessary. Many schools throughout the country are now, through the evacuation scheme, carrying a double capacity of scholars. Classes are larger, a greater strain is thrown upon the teachers and the normal educational system is thrown out of gear. Teaching by film will help to solve the problem. However large the class or unfamiliar the surroundings the children's interests are immediately absorbed by the "pictures". Thus teaching becomes easier, quicker and more effective.

The Filmo Vocational Projector has been specially designed for educational work. It will stand any amount of hard wear with a minimum of attention. It has all these refinements. Completely gear driven—no spring belts ● Gear driven speedy power rewind ● Powerful 500-watt lamp, controlled by separate lamp switch ● New Magnilite Condenser for 32% brighter pictures ● Fast 2-inch f/1.6 lens in two speed focussing mount ● Instant lens interchangeability ● Pilot light ● Two way tilt ● Reverse switch ● Still picture clutch ● "Floating film" protection ● Metered lubrication ● 3-core flexible cable ● Frame of projector effectively earthed ● Capacity: 400 feet 16mm. film ● For all voltages 200/250 A.C. or D.C., no external resistance or transformer ● Compact and portable ● Special discounts to Educational and other authoritative bodies ● Prices and further details on request.



BELL & HOWELL CO., LTD.

Since 1907 the World's Largest Manufacturers of precision equipment for motion picture studios of Hollywood and the World

13-14, GT. CASTLE STREET, OXFORD CIRCUS, LONDON, W.1 Phone: Langham 3988

CONTENTS

THE ARMY CINEMA GOES TO WAR, by Leo Sauvage	126	FILMING THE MASTERPIECE, by Thomas Walton	134
PRINCE PROPAGANDA, by Andrew Buchanan	128	FICTION AND FACT, by Rudolf Arnheim	136
THE FILM AS A PRODUCT OF SOCIETY, by Dr. Arnold Hauser	129	TOPICAL TOPICS, by R. S. Miles	138
PRECIOUS CARGOES, by Herman G. Weinberg	133	FILMS AND EDUCATION, by Z. Marsh	140
		FILM CRITICISM FOR CHILDREN, by Elizabeth Cross	141

The utmost latitude is given to contributors to SIGHT AND SOUND and, therefore, the opinions expressed in signed articles are not necessarily in agreement with those of the British Film Institute. The COPYRIGHT in all articles published in SIGHT AND SOUND is reserved to the British Film Institute and reproduction without permission is therefore expressly forbidden.

TO OUR READERS

We come before you this quarter in a new and, it must be admitted, scarcely improved shape. If, on picking up this copy, you are a little disappointed, don't blame us but curse Herr Hitler.

Since the beginning of the war SIGHT & SOUND, in common with all other publications, has been faced with a great decrease in advertising revenue while, at the same time, the cost of printing, paper and production generally has been steadily rising. There have also, of course, been other minor troubles: some of our regular contributors, for example, have blossomed into battle dress and now have little spare time to see films, let alone to write about them . . .

Yet, in spite of all these difficulties, we believe that SIGHT & SOUND should continue to appear since it is not only one of the oldest but, in the opinion of many people, the most authoritative and impartial film journal in the world. And if you, our readers, will continue to support us in these queer times we can assure you that all the regular features and illustrations will be restored as soon as humanly possible.

THE ARMY CINEMA GOES TO WAR

At the time we go to press there is stagnation on the Western Front. But if you listen closely you will hear "soft words of love fighting their way through the clicking of the whirling sprockets". This article by LEO SAUVAGE is authoritative and written with the full co-operation of the French command

"The function of the Commissariat is to see that the troops are supplied with all necessities."

This simple statement you will find written in the Military Manual, but it looks nothing like as simple as soon as you realise that the provision of bully beef and vegetables, uniforms and army boots is only a part—and a very small part—of the immense and ever changing mass of things which are classed under the heading "necessaries". Was there not a time when the Commissariat had to furnish a fleet of carriages for the benefit of those beautiful ladies who were politely termed officers' "wives"? Was there not also a time, not so long ago, when the alcoholic attractions of the canteen played an important part in maintaining the morale of the regiment—almost as important, indeed, as that of the *cantinière* herself, whose ripe and ample charms spurred many a soldier on to victory?

So, when the French army settled down to the conditions of the present war, and as soon as it was realised that life was going to be intensely boring, the country asked its warriors what they lacked. And the whole civil population waited breathlessly for the answer, ready to deluge the front with a mass of supposedly "useful" articles bought on the boulevards from the swarming cheap jack merchants who were cashing in on the slogan "nothing too good for Tommy". There was also, of course, a twitter of *marraines*, cheerful little actresses full of sex appeal and all ready to adopt a chunk of the forces. So they "gave" Yvette Lebon to an artillery battery and Paulette Dubost to a anti-aircraft battery, and Joan Warner to a meat supply column stationed near St. Quentin.

When all this had been done, however, it turned out that what the millions of soldiers spread out along the frontiers were demanding most insistently was not that sort of thing at all.

No, what they wanted above all were—films! The greatest pleasure one could give the soldiers took the form, not of autographed portraits of film stars nor even packets of "gaspers", but cinema screens. Projection apparatus became a necessary part and parcel of the Commissariat's equipment, and everywhere alike, in the canteens at the front and the barracks at the rear, the arrival of the tin cans of celluloid were greeted with the enthusiasm formerly reserved for field kitchens and the bugle call to mess.

Actually, army cinemas in France are not brand new innovations. They were in fact introduced by Marshal (then General) Petain at the end of the winter of 1917. It was as a result of his repeated orders that film "plays"—as they were called at that time—were given in barracks and reception centres and, indeed, everywhere the troops were resting. The organisation of this work was the responsibility of the "Army Photographic and Cinematographic Department", and so well did it acquit itself that at the end of the war there were 400 projection units at the front employing more than a thousand specially chosen men, unfit for fighting units.

Perhaps it is due to the last war—if one dare say anything in its favour!—that the film is so firmly embedded in the hearts of the people. In that happy time when we boys had still enough leisure to listen to old soldiers' yarns, they only stopped talking about life in the trenches to tell us some anecdote about a cinema show given in a canteen. Because these shows were seldom given without mishaps! The projectors, nearly always, were hand-turned, and lit by acetylene, with the result that the picture on the screen was dim and unsteady. The films, which had been shown two or three times throughout the whole of France, and were more than ancient, broke with an almost fantastic regularity. These breaks were rejoined haphazardly with no regard to continuity, so that each time a picture was projected it was enriched by a fresh lot of unexpected sequences and unforeseen gags—the happy ancestors, in fact, of the Marx Brothers.

The seal of success was assured to army cinemas as a result of the arrival of the Americans. From the very first they brought with them hundreds of extremely efficient projectors run off electric generators or from car batteries. This invasion had lasting consequences, even after the war. Because as soon as the Armistice was signed the Americans sold off these projectors—and some of them had never even been used—to enterprising individuals who set them up in the freed provinces of the North and North East, in the middle of workmen's hutments and towns still in course of reconstruction. France still has a number of these "cinemas", direct descendants of the last war, and many of them have helped to introduce the film into regions where the Seventh Art was hitherto unknown.

Although the talking film has raised some new problems, the present war has not caught the army napping. The Maginot Line emplacements received their cinematograph apparatus at the same time as they got their guns, baths, food and ammunition stores. And, immediately after the mobilisation of September, 1938, the "Pathé Militaire" vans began their rounds from encampment to encampment, each night displaying in the screen before fresh audiences, but always in that somewhat depressing khaki atmosphere, the advantages which Thespis gained as a result of his marriage to the fairy Electricity.

The real mobilisation of September, 1939, did without the cinema, at any rate for the first few days. Certainly some detachments found themselves quartered in art galleries, theatres and cinemas, but it was for a purely practical purpose. The military authorities, in fact, at their wits end to find suitable lodgings, not only commandeered schools, garages, dance halls and gymnasiums, but also added to their list—theatres, cinemas and even studios. Sleeping bags were laid out in front of the dimmed footlights while, in the daytime, the prompter's hiding hole became a useful table for snap. A typical example of this occurred at Nice, where Marcel Allegret gave up his studio to a battalion of Colonial infantry who made themselves as

comfortable as possible in the rather cramped quarters of the "Pirate Ship" in which, only a few days previously, Charles Boyer had been making love to his beautiful "prisoner", Evangeline.

Obviously the first cinemas to welcome the soldiers were those which had been patronised by them as "civies". In addition, unanimously and without any compulsion, all cinemas lowered their prices to soldiers in uniform. But, in many garrison towns, those picture houses remaining open were completely insufficient to cope with the demand. In Paris, in October—one month after the war opened—only 159 halls out of a total of 350 were open. Most of these had their accommodation drastically reduced owing to the authorities having forbidden the use of the balconies and insisting that only the stall seats nearest the exits could be used.

In the Eastern Provinces, where the greater part of the French Army is stationed, the problem seemed to be even more difficult since most of the towns nearest the front had been evacuated. Already strongly garrisoned in peacetime, the cinemas of these towns had always catered for soldiers, and among them were some who maintained an individuality even in these days of standardised "supers". How many poilus, for example, have passed some of the pleasantest moments of their service lives in the well-known "Cinema du Tunnel" at Metz, where the placards announced somewhat obscurely: "LES MEILLEURS FILMS. VINS FINS ET CONSOMMATIONS DE PREMIER CHOIX. SPÉCIALITÉ DE SAUCISSES LORRAINES . . ." The actual name of the film—nearly always pretty antique—was never mentioned, but it didn't matter. The main thing was that you could sit down with your friends round the little tables which were a pleasant change from the usual rows of seats and satisfy your eyes and your belly at the same time.

Yet at the very moment when the army was most in need of these little cinemas and their big brothers—I remember a very popular one at Forbach where we could dance in the frequent intervals—at the very moment, in fact, when those on rest from the front line were greedily longing for the relaxation of the screen, the proprietors of the halls pottered off behind the sad crowds of evacuees. The soldiers could no longer "go to the flicks", and therefore the movies had to come to them. The numbers of projection apparatus in the "Soldiers' Homes" were increased, but, as these were not in sufficient numbers, steps were taken in all barracks to accommodate projection apparatus on tour.

This is how it goes: At eleven o'clock in the morning the N.C.O., after the orders of the day have been read out and fatigues allotted, brings out a piece of paper from his pocket. Reading it, his voice recalls memories of a town crier at the beginning of the century, announcing a cinema performance on the market place: ". . . There will be a great film show this evening at 6 o'clock in Blank company's mess. The price of admission is 2 francs. . . ." Everybody turns up, naturally. And there are volunteers in plenty to assist in setting up the screen, arranging the chairs and rigging up a platform of benches and tables at the back of the hall for the projector. What does it matter if the soft words of love spoken so sweetly on the screen have to fight their way to your ears through the clicking of the whirling sprockets. You are at the cinema and, even if you miss the little peacetime blonde that used to sit next to you, you can at any rate be moderately happy for 2½ hours.

From talks I have had with our Ministry of Information

and Colonel Calvet, of the Army Cinematographic Service, it appears that cinema shows are given at least once a week at all important centres. Admission is rarely more than two francs and in certain places, particularly those nearest the front, it falls as low as 50 centimes. The most tricky problem is the choice of programmes. Great care, obviously, is taken to show only humorous or light comedies, but the authorities have not been helped by the action of the censorship in banning 54 films as too depressing or too doubtful in taste. Everybody, particularly the Parisian, had already seen them—and the French comics, in which Bach and Fernandel are the backbone, are not of the kind which one wants to see twice.

Great efforts are made not to serve up too ancient films to the soldiers. And above all they are not "doped" with propaganda as happened in the last war when most programmes alternated between such themes as "A German's Daughter" and "The Stout Heart of France."

Here, for example, is a typical programme, recently given to a fresh batch of recruits, who had not yet been allowed out, at a barracks near Paris: *Le Controleur des Wagon-Lits*, with Danielle Darrieux and Albert Prejean, and an American detective film (which had, of course, been dubbed) *Le Rescapé* with Ralph Bellamy. Most of the men were training as hospital orderlies and the numerous medical students among them would certainly have preferred a Marcel Carné film. But no one is going to see another film of that type until after the war.

And there have been other improvements since the last war. Projection, for example, is now perfect and the old haphazard rejoining of breaks in any order which soon made of any film something "passing rich and strange" has been done away with. Certainly the army "cinema" doesn't boast of comfortable seats or other luxuries but nobody minds that if the sound and vision are good. And the main job of the Army people running them is to make sure that their audiences only get the same type of films as are popular at the Grenelle-Palace or Eden-Cinema at St. Denis on Sundays. For, after all, the soldiers of to-day were the civilians of yesterday, and such men don't change their tastes in a second.

The army has, nevertheless, brought some rather curious changes into the routine of a number of small cinemas. Take, for example, a small town in a certain Department where, for the last few months, khaki has been the predominant colour. The cinema has adapted its prices—civilians paying six francs, soldiers one franc! And there is in addition a weekly performance given free by arrangement with the military authorities. The "civilian" performances are, naturally, the most popular, since a man, with any luck, may find himself sitting next to a blonde, and even with regard to these shows the management knows what is due to the soldiers. The performance had started at two o'clock. At five, right in the middle of a nice *Mickey Mouse*, the lights went up. Believing that there was a break in the film, I waited. Everyone about me went out! "But don't you see, Monsieur", said she of the box office when I enquired; "it's five o'clock and they've got to go back to barracks."

The cinema now takes a prominent part in the necessary equipment of the army. And recently, under the patronage of General Weygand's wife, a fund has been set up to provide yet more "soldiers' cinemas". In this way it is hoped to round off the work of the Cinematograph Division by establishing projectors and giving shows in army canteens with apparatus paid for by public subscription.

PRINCE PROPAGANDA

"The Empire offers material so unique, powerful and beautiful that it needs no propaganda whatsoever" contends
ANDREW BUCHANAN

THE NEWEST monarch to reign over mankind is Prince Propaganda, and an exceedingly charming person he is, too, despite the fact that he considers truth a vice, and falsehood a virtue. I have been trying to trace his ancestry and country of origin, but in vain. Indeed, my investigations lead me to believe he has numerous doubles, for it would be inhumanly impossible for the same person to be in so many different countries simultaneously. And yet the dear Prince can be heard and/or read in London, Paris, Berlin, Rome, New York, and all the other peaceful retreats, at any given moment, uttering beautiful thoughts which are exactly the same in each case. It's really marvellous. Nor does the Prince concern himself with the value of contrast. In fact, I have it on the lowest authority that he merely writes one of his inspiring messages, and it is translated into all languages and broadcast, published and filmed, so that it reaches all the peoples—each group feeling the message was created especially for it, which is very clever—for the first few years. After that, a slight suspicion begins to creep into the minds of the few who manage to shake off the effects of the anæsthetic, but it is very slight, and the Prince soon dispels it. Fortunately, the vast majority of people believe in him, because he has been thoughtful enough to employ only the highest authorities in each land to pass on his messages.

However, before we chat further, I should point out there are two kinds of propaganda, though there is only one dear Prince. The first is proper propaganda, which few recognise as propaganda, or perhaps they take it for granted. The second is improper propaganda, which is devised by the awful enemies of the Prince. The first is regal, right, and frequently religious, and is designed to keep everything going as usual. The second is terribly evil, subversive, and seeks to alter existing conditions, which is wrong, of course, for the old way is always the best way of doing the wrong thing badly, whereas the new way must be wrong, for it has never been tried, and therefore it cannot possibly succeed. That is just the difference. A subtle, slight, difference, no doubt, but it explains why the dear Prince is proper, and his enemies so very improper.

Maybe, you are wondering why this concerns people who are interested in the screen, but it does, or should, concern them very much, for the Prince has peeped into the cinemas of the world, approved of them, and entered. Indeed, since September, when the war of the last twenty years was officially recognised, I have heard nothing else but the word propaganda hurtling about filmdom. Everyone who ever made any kind of film and who now finds there is no point in making any more, has "gone in for propaganda". Exactly what that means I have not discovered, but the majority of film folk have "gone in for it". Perfectly harmless pursuits of the past are now vital activi-

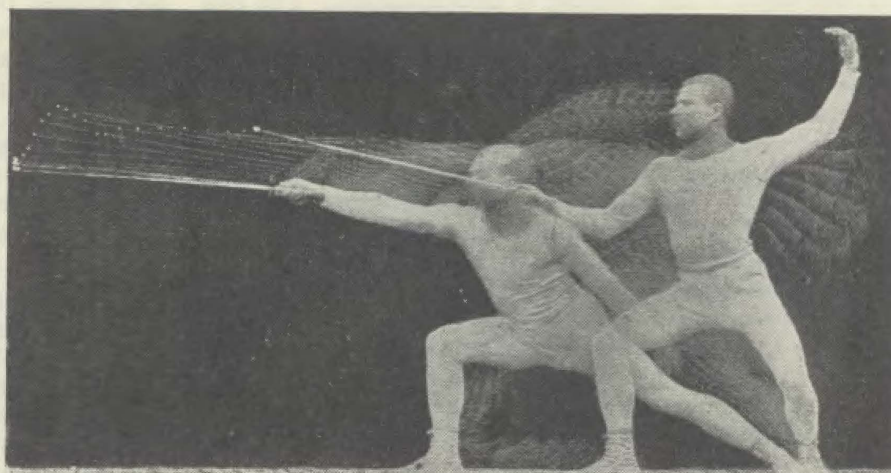
ties for reasons quite unknown. Cities are shown as they were before the war, then during the war, and, no doubt, they will be shown as they are after the war, if they exist, or there is anyone left and sufficiently interested to look at the remains. News-reels pour out endless sequences about the widespread cheerfulness of troops, though Heaven knows what they have to be cheerful about. Perhaps the dear Prince knows the answer. Supplementing this kind of thing are larger, longer and rather unwieldy films designed to keep up the morale of the citizen whilst he is being kept down—a most difficult feat—and here the Prince is at his best—or worst. Germany does it. France does it. Britain does it. America has always done it. I presume Iceland, China and Peru do it, too, though somewhat more artistically one hopes. And what are they doing? I explained, at the commencement, they are projecting the Prince's priceless messages, in their respective tongues, so that every nation believes it is really the best of the bunch. Just that, the best of the bunch. Oh, one other thing. That its enemies are the worst of all. The Prince has thus achieved the impossible by proving that right is the exclusive possession of one nation, and wrong of another. It doesn't matter which nation is which, of course, because one merely reverses the message according to where one happens to be forcibly spending the week-end, or the year, according to one's age group.

Now although this princely policy is utterly international, I feel it would be courteous, this article being printed in English, if I referred to England, however briefly. Assuming you agree, I would explain that England employs the Prince for two main objects. First, to discover which are her allies, and which her enemies—a most confusing task in the black-out—and then to praise the one and denounce the other. Second, to convince her citizens that the war is justifiable. The Prince has almost achieved this, though the poor fellow has numerous awkward setbacks, which are no doubt attributable to the fact that our brains are still free. However, England should really have two other objects, but alas she is too busy. The first of these might well be to design propaganda for peace; as distinct from war, of course—but such an idea would be regarded as diabolical. In fact, according to the Prince, one must never discuss peace in war-time, and one must never discuss anything but war in peace-time, so we'll let that go. The other, and perhaps most important of all unfulfilled tasks is to project the British Empire on the screen. Believe it or not, the Empire has been missed, filmically at least. But recently, faint cries have risen, asking where the Empire is, and so the Prince examined the screens of all our cinemas, but he only found alluring pictures of other people's Empires, and so he grew very annoyed, and took up the cry—project the British Empire. I am sorry it has been left to the Prince to do this, because before the Empire can be properly produced, propaganda must be thrown overboard. Ask America. She has discovered how to project propaganda which isn't propaganda at all. We, on the other hand, have only discovered propaganda. I contend that the Empire offers material so unique, powerful, and beautiful that it needs no propaganda whatsoever. It is ready-made. And if it can only be filmed systematically and continuously, without being "documentalised", or drastically dramatised, or messed about and coloured with odd political opinions, then Britain would indeed have something to be really proud of on her screens.

And the screen is waiting to help.

THE FILM AS A PRODUCT OF SOCIETY

by
DR. ARNOLD HAUSER



Hieratic Outlook

THE FILM IS, or seems to be, the genuine art-form of the present transitory period of society. Is it, in the choice of subject and form, as Janus-like as the social structure of the epoch which has created it?

The psychology of cinema-audiences is primarily determined by the opinions and ambitions of the middle classes. To be successful, the film-producer of to-day must endeavour to present life exactly as they wish to see it. Thus, just as formerly the life of princes and of the court aristocracy used to govern the trend of art, so now the pretensions of the middle classes are serving as models for the productions of the Hollywood entertainment industry. The film has found the classical realisation of the ideals and ambitions which animate the higher and lower strata of these classes in the story of the girl who "married her boss"; and this theme has since been directly and indirectly studied, varied and imitated with more devotion than any other important theme in the history of art and literature. Ninetenths of the films produced in the last few years have been variations of this story. Love, bridging the gap between ranks and classes, has been their *leitmotiv*. Company directors and factory owners, sons of millionaires and of princes would marry little typists, shopgirls or nurses for no other reason than because these girls did not care a hoot about their millions and would not be seduced for all the millions in the world. Sometimes the two sexes would exchange rôles and the Russian Grand-duchess would then marry the smart waiter or the heiress of some Ruritania become the wife of a charming young lieutenant. Such stories have a soothing effect because it is a comforting feeling to be in possession of a sweepstake ticket even if it will never be drawn.

It is beyond the scope of this survey to give a complete typology of the usual subject-matter of films; we shall be obliged to keep to the analysis of the three or four most important themes. But, in any case, the others would not substantially alter the general impression. Thus, the historical films which we shall not discuss in detail, are inspired by the same dreams and ambitions as the others, only their perspective is inverted: they show us that even heroes and kings are but human beings, and that the table-manners of Henry VIII himself were no better than those of a greengrocer in shirt-sleeves.

Next in popularity to the love-story of the innocent little

secretary making her fortune, come the wicked and sinful affairs of the vamp and her victim. Pictures in this category generally unite two features: that of the Travata and that of the Prodigal Son. The bourgeois eschews such powerful and incalculable passion, for his economic rationalism admits of no such rude shocks to his world. He seeks to banish everything from his emotional life which might upset his ordered and methodical plan for climbing the social ladder. When he declares the great passion to be pathological, he does so only to disarm the powers of chaos and unbridled extravagance; he wishes to see the mischief-makers kept at least in a moral confinement. That is why everything elemental and irrational and that which was formerly considered to be the natural manifestations of the human mind has assumed more or less pathological features in the art of the bourgeoisie. In the imagination of the bourgeois "pathological" is not far removed from "criminal"; his nightmares and day-dreams touch. In gangster- and detective-pictures the enemy of his lawful order is not a simple criminal; he is endowed with heroic and romantic features. Or is he perhaps thus idealised only for the sake of glorifying all the more—as has already been hinted—the real hero of these pictures, the guardian of law, order and property—the detective? Crime as temptation and as the endangering of bourgeois security goes right through the whole of modern literature. The bourgeois of the modern capitalist world is fascinated by all that is connected with the police, the coroner and the courts—almost as if a consciousness of personal guilt weighed heavily upon him. Perhaps his balance of mind has been upset by the realisation that the grandiose equation of liberty and equality in the eighteenth century has for a long time had no validity, that in fact these two great ideals of the age of enlightenment contradict each other. It is perhaps his conscience that urges him to return to the vicinity of the law-courts. In his nightmares he is threatened by the most dreadful vision: a conflict arising between him and the law; in his day-dreams he is charmed by the most tempting prospect: of escaping from this reformatory of bourgeois life and becoming at last completely irresponsible. Both confront him with their wild chaos. Nothing characterises the men of a period better than their conception of chaos, of that which they believe threatens their moral security. To the bourgeois of the twentieth century everything beyond the law is a bleak and

terrible abyss where nothing is distinguishable. The two great spiritual hemispheres which for the Christian of the Middle Ages were dogma and heresy are now: legality and illegality.

Sociologically not less interesting, the alter-ego pictures are psychologically very near to the criminal film and in fact are very often—as for instance in that splendid John Ford production *The Whole Town is Talking*—entangled with it. The bourgeois of the capitalistic era embodies in his alter-ego his own spiritual perils and risks: the uncontrolled and irresponsible ambitions, the criminal and titanic strivings, the dangerous passions and the ruinous talents, which will not obey the rules of his rationalised conduct of life. The real sense of the alter-ego—the double life secretly lived by the respectable bourgeois—does not, of course, fully appear in all these films, but in many of them, as in this John Ford picture, it is unmistakably present. The decent, hard-working little clerk who here bears the same features as the gangster: could he not be the criminal? And this gangster: is he not in the depths of his soul a reliable go-ahead bourgeois? The joyless pedantry with which he follows his vocation confirms this assumption. Which is the one without the mask?—But what strictness of self-analysis and self-indictment has been necessary on the part of the bourgeoisie for the creation of this complexity of problems: the alter-ego! Only a class which had itself seen how problematical it was could have become conscious of its double nature. No other class could ever have been able so to take itself by the scruff of the neck.

* * *

As the choice of subjects is determined by the ideology of bourgeois democracy and economic rationalism on the one hand and by an outlook revealing the roots of this ideology on the other hand, so the principles of form in the film have also a twofold origin, as a few examples will serve to demonstrate.

When we compare the film with any other form of art, for instance with the drama, what first strikes us is that the spectator takes a far more active part in the film. On the stage action takes place before him, while in the cinema he is taken to the scenes of the action. With the eyes of the lenses he looks at the world and, as the camera identifies itself now with the one now with the other of the interested parties, now with an uninterested third party, so he is ceaselessly thrown to and fro, and is much more closely involved in the course of events than the spectator of any other genre. Through the eyes of the lover he looks at the beloved and with her eyes into his; with the lover he bends over his dying fiancée and sees the man's face through the dimness of her eyes. Now he sits with a party at dinner, now he casts furtive glances into the room from outside. Now as bridegroom, he stands with the bride before the altar, now he mixes with the festive crowd, or climbs up to the roof and observes from there the whirl of people. Someone in the crowd catches his attention and, like an eagle, he swoops down upon him; then again he hops—like a sparrow picking up crumbs—playfully hither and thither from face to face and collects types and features.—In brief, he has to visit all the scenes of the action himself, and has personally to follow up every detail as if he and no one else were the discoverer of the whole occurrence. Partly it is the principle of *Le Diable Boiteux* consistently carried out here: to lift every roof and look into every nook and cranny; partly it is the full illusion of the so-called “fourth wall” of the stage, which

the realistic theatre of the past century has industriously sought but has never quite achieved. For the essence of the stage is the dais on which drama is offered to the audience as on a tray, and that again involves the unreality of scenery and the basic lack of the fourth wall. Everything turns to the audience here even if the realistic actor makes a point of turning away from him. The film does the exact opposite; it shows the events as if they had been caught by chance and the people involved in them as if they had been caught red-handed.

This illusion with its informal and even vulgar indiscretion, with the mobilisation of the spectator and his introduction into the frame of the picture is characteristic of the styles of democratic society; while in the art of autocracies, by the stressing of the frame, the pedestal and dais, it is obvious that we are dealing with ordered entertainment and that the patron is an initiate who need not be deluded. We find a striking example of this clear-cut relation of the work of art to its public particularly in the classical court theatre, where certain “rules of the game” were established in advance by convention and a pact was concluded to allow of a certain degree of illusion. Contrary to this partial illusion of the stage—this “willing suspension of disbelief”—the aim of the film is to give a total illusion.

Attention has repeatedly been drawn to the connection between frontality and the structure of hieratic, feudal-aristocratic civilisation. Julius Lange, the archæologist, and Adolf Erman, the Egyptologist, discovered a law governing the presentation of human figures in ancient oriental and particularly in Egyptian art. At least the upper part of the body is divided by a vertical plane into two identical halves, so that the figure faces the spectator in every position and movement. Hausenstein has rightly claimed this to be characteristic of the representative, hieratic and heroic outlook on life. Moreover the same violation of naturalism, the same imperious renunciation of all attempts at illusion is even more pronounced in the so-called Gatekeepers of Assyrian architecture, in those colossal figures of winged bulls and lions, which viewed from the side have four legs in motion, and from the front two at rest—that is to say, in all, five legs. This example is particularly worthy of notice because the principle of turning towards the audience, that is the deliberate neglect of illusion, is more radically and, to eyes accustomed to naturalism, more intransigently carried out than anywhere else. But just as this rule of turning towards the spectator in the art of authoritarian cultures is bound up with a studied lack of realism, so the naturalistic and illusionistic art of democratic epochs has established the principle of turning away from the spectator.

If we look for the first indications of a desire to see life filmically and seek in painting the earliest signs of an active participation of the spectator and at the same time of a disregard for the spectator, we find ourselves in that fruitful transition period between the Middle Ages and the Renaissance. For the pictures of this first great period of bourgeois art are not summaries of the world, cut off by their frame from reality behind and presented to the spectator, but rather cross-sections of a continuous existence which can only be interrupted by force. He who looks at such a picture feels as if he is taking part in a procession, as if he is standing on the edge of a road while the stream of life flows past him. He is at once public and participator; things seem to take no notice of him and he creeps unobserved into

the world which is opening out before him. If the paintings of Benozzo Gozzoli, Gentile da Fabriano, the altarpieces of Ghent and Isenheim, the works of Roger van der Weyden and Hugo van der Goes are compared with earlier pictorial representations, the deliberate effort made by these painters to identify their viewpoint with that of the spectator is particularly striking. With all the means at their disposal they seek to give the impression that the scene within the frame is but the continuation of the space outside the frame and in this way they create the illusionism of an accidental and improvised insight into reality—in short, they try to give an impression of “the edge of the road”.

But just as accentuation of the frame and a sharp distinction between the worlds within and without the particular work of art not only point to a respect for the spectator but also emphasise the subject itself and underline its singularity, so neglect of it announces the equalising tendency of the democratic outlook. When the spectator is no longer separated from the world of art, but is at liberty to enter or leave it as he will we have a perfect expression of that bourgeois rationalism which imagines it can understand and master everything and robs the world of all its mystery and magic. The removal of the frame which separates the depicted reality from the spectator is in fact also the meaning of perspective in painting, which was unnecessary before the spectator desired to be drawn into the world of the work of art but which is now the very essence of pictorial representation. The radical change from the more passive enjoyment of art in former times to the more active perception of the spectator since the Middle Ages and his increasing participation in the work correspond to an ever more dynamic way of life and thought, of which the bourgeois has become the protagonist. This development reaches its climax in the activity of the film-goer,

which produces the maximum illusion of a “walk through life”.

Characteristic of the tendency to apply filmic principles and forms to other genres are the well-known books of Denis Wheatley which eliminate the narrative and the narrator and consist entirely of documents. The reader plays the part of detective and magistrate; he must study the documents—reports, warrants, telegrams, photographs, police-orders, etc.—in order to reconstruct the crime, in fact the novel itself. This is the same kind of active participation which is to be observed in the cinema.

* * *

The development from mere moving pictures to the film as an art depended on two achievements: on the discovery, attributed to the American director D. W. Griffith, of the close-up, which we cannot discuss here, and a new method, exploited by the Russians, of interpolating scenes, the rapid short shots. Actually the Russians did not invent this process of repeatedly interrupting the continuity of scenes: the Americans had long had this means of expression at their disposal for exciting scenes and dramatic increases of tempo. What was new in the Russian method was that in flashes they used close-ups almost exclusively, that they gave as few long-shots as possible, and that in their montage they made the individual shots only long enough to be understood. In this way the Russians were able to find their own style for the expression of abstract moods, nervous rhythms and rushing tempos, a style which made possible effects achieved by no other art. What was revolutionary, however, in this technique was not really the shortness of the shots, not the tempo and rhythm of changes in scene, not even the increased variety of possible subjects but the fact that completely heterogeneous worlds were placed side by side and not the phenomena of a more or else homogeneous reality. Thus Eisenstein, for example,



in *The Battleship Potemkin*, gave the following sequence: men working desperately—engine-room of the cruiser; busy hands—revolving wheels; faces convulsed by effort—maximum pressure of the manometer; a sweating body—a glowing boiler; an arm—a wheel, a wheel—a leg; machine—man, machine—man, machine—man. Two quite separate realities are here joined together, one tangible and the other mental, and not only joined but identified, one even proceeding from the other. Such deliberate and conscious trespassing presupposes however a philosophy, such as historical materialism, which denies the autonomy of the various spheres of life.

It becomes even clearer that we are not dealing with allegories but with equations and that the placing side by side of the two spheres is not merely metaphorical, when montage no longer shows both spheres but only one, and indeed not the one which the scene would lead us to expect, but the other. Thus Pudovkin in *The End of St. Petersburg* represents the broken reign of the bourgeoisie by a trembling chandelier; the hierarchy of officials, their hundred and one instances and their unattainable aims by a small human figure laboriously climbing a steep and endless stair case. In Eisenstein's *October* the twilight of the Tsars is suggested by dark statues of horsemen on slanting pedestals, trembling Buddhas used as ornaments and shattered negroidols. In *Strike* executions are replaced by scenes in slaughter-houses. Throughout things take the place of ideas; things which disguise the ideological character of the ideas. Hardly ever has a social-historical situation found more direct artistic expression than the crisis of Capitalism and Marxist philosophy in this kind of montage-technique. For it is by no means here only a question of moral criticism and that disguising of self-deception in general with which all the great modern psychologists from the French moralists to Nietzsche and Freud concerned themselves, but expressly of their historical-materialistic form, of the disguising of the mechanism which rules social reality. In these Russian films a tunic covered in decorations without a head means the automatism of the war-machine, coarse new soldiers' boots—blind brutal military power. Thus we see in *Potemkin* instead of the Cossacks surging forward only repeatedly these heavy, indomitable, pitiless boots. Good boots are the condition of military strength; such is the meaning of this *pars pro toto* montage, just as the previous example from *Potemkin* meant that the victorious masses were, to a certain extent, the personification of the conquering machine. Man with his ideas, his beliefs and his hopes is only a function of the material world in which he lives. This doctrine of historical materialism becomes a principle of form in Russian montage-technique. Only it must not be forgotten how far the technique of interpolation itself and particularly the close-up has favoured the depiction of material requisites and given them an active part. Of course the question whether this whole technique is not itself a product of materialism cannot be dismissed. For it is not by chance alone that the film is the creation of an age which disguised the ideological character of its thought, any more than it is by mere chance that the Russians become the first classicists of the new art.

Film directors throughout the world have appropriated the forms of Russian technique, irrespective of national and philosophical divergences, thus proving once more that as soon as content has been translated into form, the form can be taken over and used as something purely tech-

nical without the philosophical background which gave it birth. As forms thus become independent the paradox arises that art is at once historical and timeless, a paradox to which the "Introduction to the Critique of Political Economy" refers in those remarkable words on the subject of Homer's value to-day:

"Is Achilles conceivable in an era of powder and lead? Or for that matter the Iliad at all in these days of printing-press and press-jacks? Do not song and legend and muse necessarily lose their meaning in the age of the Press? Do not essential conditions of epic poetry disappear?"

"But the difficulty is not that Greek art and epic are connected with certain forms of social development, but rather that they still give us æsthetic satisfaction to-day, that in a sense they act as a norm, an unattainable paragon."

The works of Eisenstein and Pudovkin are really in some measure the Homeric epics of the cinema. It is no more extraordinary that they act as patterns, independent of the social conditions which made their realisation possible, than that Homer still gives us to-day the highest æsthetic satisfaction.

THE NATIONAL FILM LIBRARY

THE 2,000,000 odd feet of film which have been collected by the National Film Library for permanent preservation were removed on the outbreak of hostilities to a rustic sanctuary "somewhere in Sussex".

In view, however, of the desirability of housing films destined for long-term preservation in vaults specially constructed for the purpose, search was at once instituted for a site on which permanent premises could be erected. The area within which the search had to be confined was outlined by striking a radius from London within which danger from air-raids seemed possible and another larger radius beyond which it was felt that the distance from London would offer serious inconvenience and expense. A few patches which lay within the seemingly desirable circle were then condemned as lying on the path between London and centres of naval or military importance.

In the districts finally remaining as approved an intensive enquiry was prosecuted and finally an exceptionally suitable site at Aston Clinton in Buckinghamshire was selected. This site was a stable-yard belonging to the old Rothschild estate. Substantial brick buildings ran round three sides of a rectangle 100 feet long and 50 feet wide. The new vaults (the first block of which will be finished early in February) are being constructed in sets of 12 inside the existing sheds. The object of the design which has been evolved with the assistance of the Government Laboratory is to avoid sudden fluctuations of temperature within the vaults. It is confidently hoped to avoid changes in excess of 5 degrees Fahrenheit within 24 hours and 10 degrees round the year. Each film will be kept in an ordinary commercial film-tin, but will be wrapped in stout waxed paper to avoid possible contamination from rust.

There will be an annual inspection in order that films which show any signs of deterioration may be duplicated, and tests will be applied for residual hypo, shrinkage, and lack of stability in the base. This last type of test is of especial importance in view of the danger that a reel which is in an unstable condition may ignite spontaneously. Reels found to be in this condition will be segregated in special isolation chambers.

PRECIOUS CARGOES

Most of the films reviewed by HERMAN G. WEINBERG in this article have arrived in England, but have not yet been shown to the General Public.

EVEN THE best things that America has to offer this season will seem curiously unimportant, like so many other things, at a time like this when part of the earth is engaged in mortal combat with another part. But the Germans themselves have a proverb, "Better an end with terror than terror without end", and so even the Nazis should be able to understand the present war. Perhaps, then, this is the ultimate struggle and its finish will see the earth washed and scrubbed clean of the Nazi putrescence that has fouled the world for six long weary years.

Chaplin, at least, will contribute towards the increase of gaiety between nations this season with his satirical comedy on dictators. He, himself, will play a dual rôle, that of his familiar tramp (in this case the Wandering Jew, who gets thrown into a concentration camp) and a dictator—with utterly no attempt to disguise the parody on Hitler. *Charlot* will speak a kind of gibberish German of his own invention (like the gibberish French he sang in *Modern Times*), and those who have been privileged to see this portion of the film (which was the first sequence filmed by Chaplin—one wherein he rants and raves and tears his hair in arch-typical Hitler fashion) have said that it is hilarious. The film, tentatively known as *Production No. 6*, will be a shaft of sunlight in the gloom.

What should, if nothing goes wrong, be a film of almost equal passion and anger, is *The Grapes of Wrath*, which John Ford is directing from the Steinbeck novel. We are assured that despite the fact that Darrylzanuck (that most facile of re-writers of history in terms of cinema box-office) is the producer, it will be filmed faithful to the novel. If this is so it should result in a film of striking power and an uncompromising integrity with facts unmatched since *Greed*. It will certainly be the first instance since *The Informer* to prove that Ford is no flash-in-the-pan. Milestone has already completed Steinbeck's *Of Mice and Men*, but, although this has not yet been released, it is apparent at once, from the two stories, that Milestone had much less to work with than Ford. But since the director of *The Front Page*, *Rain*, and *All Quiet on the Western Front* is one of the few in Hollywood who can think in terms of a camera, his *Mice and Men* should be set down as another on your "must" list.

I suppose you will see *Gone With the Wind* no matter what I or anyone says. Three and one-half hours and in technicolour, and a reconstruction of Civil War, Atlanta burnt down to the very ground as the beginning of a production cost sheet that runs into astronomical figures such as only MGM could afford, may be your dish. If so, good appetite, my dears!

I'll take *Ninotchka*, which is a Lubitsch truffle surrounded by the *foie gras* of his wit. The first half of the film, until Garbo laughs, is high comedy of a very superior order. Lubitsch toys around with her ubiquitous "want to be alone", dead pan, aloofness and the rest of the Garbo legend and the result is hilarious spoofing. I think the film is more a satire on Garbo, herself, than on the U.S.S.R., but she takes it with such good sportsmanship that you

never laugh at her but with her—even in her most dead-pan moments. I thought Lubitsch missed with his three Soviet commissars (Granach, Rumann and Bressart—which latter is a most excellent comedian in his own right, by the way) and he dragged in the last "Lubitsch touch" by the scruff of the neck for a parting laugh, which is unworthy of He Who Could Get Laughs Out of His Material Legitimately. But no matter—what if Ina Claire must play stooge to Garbo and Melvyn Douglas is self-conscious throughout—Lubitsch has given us another of his door sequences and each time that happens the world becomes gayer again. It is true that Lubitsch is playing for guffaws and belly laughs nowadays, whereas he used only to make us smile before. But the difference is that we smiled *inside*, also, before—and a warm glow stole over us at the hard-as-diamonds satire of *Forbidden Paradise*, *The Marriage Circle*, *Kiss Me Again*—but why go on? It isn't the same world any more.

A new American film book has appeared, *The Rise of the American Film*, by Lewis Jacobs. A statistical survey of the beginnings, development and maturity (well, comparatively, at any rate) of the American movie from the Edison *kinetoscope* to the present day, it becomes *ipso facto*, a "must" in every film library for its value as a reference work and an index to almost everything of any importance that has been done in the American film since the turn of the century. Schools and colleges offering courses in the film will be quick to see its value as a text-book, whereas the young generation of film students who came to maturity at the end of the great silent era can now study the American contribution to this field. The book is well documented and there is a rather exhaustive bibliography and many nostalgic illustrations.

Which brings to mind the dwindling interest in films manifested by this new generation to whom the classics of the screen are the "great" talkies that they remember. The silent era had such film students as the late Harry Alan Potamkin, Alexander Bakshy, Seymour Stern, Evelyn Gerstein, John Grierson, etc., writing almost continually on film æsthetics. The talkies changed all that, perhaps because experiment died with the birth of sound. To-day, only a handful of young people in America are occasionally heard from on film æsthetics; Richard Griffith, Kirk Bond, Jay Leyda and perhaps a few others on some of the newspapers and magazines that haven't forgotten the wonderful beginnings of the movie. A young newcomer, Etta Pollano, who has contributed to the last (Autumn) issue of *SIGHT AND SOUND*, is one of the most brilliant cinema theorists with whose work I am familiar. She has done a good deal of experimental writing on the films, writing that has clarity, poise and sense—and that *rara avis* in cinema writing, humour. My own article, "American Film Directors and Social Reality", which appeared in *SIGHT AND SOUND* last winter, was suggested to me by her theory that invariably has anger made American film directors great, with Leroy's *Chain Gang*, Milestone's *All Quiet*, Ford's *Informer*, and Lang's *Fury* as classical examples, among so many others that we all know.

FILMING THE MASTERPIECE

Some Notes on Flaubert, Hugo and the Cinema by THOMAS WALTON

"YOU WON'T enjoy it if you've read the book" is a remark one often hears in reference to film versions of novels. In the majority of cases this means that the plot of the film bears only a superficial resemblance to that of the novel. A certain telescoping of episodes and, occasionally, of characters, is understandable, but deliberate distortion of the story-element of a novel is not always easy to accept. It is one way of betraying the author's intention.

But plot is not all—a casual study of Shakespeare's sources makes that clear enough. Manner is often more important than matter, but how often, in the adaptation of a literary masterpiece for the screen, is the author's manner taken into consideration? How often does a director examine that masterpiece in order to find how the author looked at things or, what is now equally important, how the author *heard* things? Is it the aim of the director merely to present his own sound and picture version of a plot provided by the author, or does he allow the latter to collaborate in the choice of sounds, lighting or the angle from which a shot shall be made?—I speak now, not of the living author who may be personally consulted, but of the dead author who can be consulted only through the medium of his work.

S. M. Eisenstein has recently pointed out* that it is possible for some great writers, who knew nothing of the cinema and its technique, to have had a perfect sense of montage, and quoted an example of auditory montage from Maupassant's *Bel-Ami* and cases of visual montage from *Paradise Lost*. I take it that if Eisenstein were to make film versions of these two works he would not hesitate to follow the novelist and the poet in their use of sound and vision. It would be interesting to know how many directors would be willing to follow the guidance of a writer as scrupulous in his use of effects as, say, Flaubert in *Madame Bovary*. I choose this example because of Flaubert's fanatical devotion to style and expression, and because *Bovary* is such obvious film material.

Here are some specimens of Flaubert's method which the sensitive reader (and it should be borne in mind that *Bovary* is not the book for rapid and slipshod reading) might expect a film director to appreciate. They are not the only examples of their kind, carefully sifted from otherwise unfilmable material. Every page of Flaubert's novel will be found to provide equally interesting cases.

Visual effects indicative of character. Emma's view of the dining table and the ball-room at the Chateau de la Vaubyesard. In neither case is the description simply haphazard, a series of shots taken at random, but typical of the things Emma would notice under the circumstances:

"The candles in branched candle-sticks cast long flames on the silver dish-covers; the facets of the crystal-ware, dulled with steam, reflected beams of soft light; bunches of flowers stood in a line all the way down the table and in the wide-rimmed plates, the serviettes, done up into a sort of bishop's mitre, held, each one, in the gap between their two folds, an oval-shaped roll. The red claws of the lobsters overshot the edges of the dishes; huge fruits in open baskets

were heaped up on moss; the quails still had their feathers on; steam kept rising. . . ."

"Along the line of seated women painted fans fluttered, nosegays half hid the smile on faces, gold-stopped smelling bottles turned round and round in half-closed hands whose white gloves showed the shape of the nails and pinched the flesh at the wrist. Lace trimmings, diamond brooches, medallion bracelets quivered on bodices, sparkled on bosoms, tinkled on bare arms. Hair, worn flat on the forehead and coiled at the nape of the neck, was trimmed with wreathes, clusters or sprays of forget-me-nots, jasmine, pomegranate flowers, heads of wheat, or cornflowers. At peace in their places, crab-faced mothers wore red turbans."

A suggestion of super-imposed images (views or the streets of Paris as Emma's finger travels over the plan) resolving into two distinct images, the second full of suggestion of the "high life" Emma dreamed of:

"She bought herself a plan of Paris and with the tip of her finger on the map she used to make excursions in the capital. She would go up the boulevards, stopping at each corner, between the lines of streets, before the white squares that stood for houses. Her eyes tired at last, she would close her eyelids and in the darkness see the lights of gas-lamps flickering in the wind, with carriage-steps being let down with a crash before the columned front of theatres."

Visual effect indicating an agitated state of mind. Emma, having learnt that Rodolphe is unable, and unwilling, to help her keep the bailiffs from the door, rushes out his house and makes for Homais' shop:

"All the memories, all the thoughts there were in her head were let loose together, in one single spurt, like the thousand pieces of a firework display. She saw her father, Lheureux's private office, their room, another landscape. She was seized with panic, she was afraid. . . ."

"Night was falling; there were rooks in flight. Suddenly it seemed to her that fire-coloured globules were bursting in the air, like bullets exploding, flattening themselves out and spinning round and round only to melt on the snow among the branches of the trees. In the centre of each one of them Rodolphe's face appeared. They were increasing in number, they were getting nearer, they were going through her. Everything disappeared. She recognised the lights of the houses glimmering away off in the fog."

Visual effect accompanied by sounds. Emma has just received Rodolphe's letter calling off the elopement. She rushes to the attic, flings open the window-shutter:

"The dazzling light shot into the room. Straight ahead, over the roof-tops, the open country stretched as far as eye could see. Down below, beneath her, the village square was empty; the cobbles on the pavement sparkled, the weather-cocks on the houses stood motionless; at the corner of the street there came from a lower-storey window a sort of droning with strident modulations. It was Binet at his lathe.

* * *

"It was as if the ground of the square was rising, oscillating, up the walls, and the floor tipping up at one end like a pitching ship. She was standing on the very edge, suspended

* See "Life and Letters To-day", Nos. 22-27.

almost, surrounded by space. The blue of the sky was over-coming her, the air going round in her empty head. She had only to give, to let herself go; and the droning of the lathe went on and on, like the infuriated voice calling to her.

"—Wife! wife! shouted Charles.

"She stood still."

Sound effects. Flaubert's use of the expression "on entendit" is significant. There is an accompaniment of sound for every scene in the novel. Outstanding examples are the famous scene at the agricultural show in which Rodolphe begins to make love to Emma whilst a bombastic oration is being made just outside the window, the use of scenes from the opera "*Lucia di Lammermoor*", the man with the barrel-organ, the singing beggar who makes such a startling appearance in the death-scene. The droning of Binet's lathe and the creaking of a shop's sign make audible the monotony of Emma's surroundings and contrast with the clatter of hoofs and rattle of wheels which mark the recurring arrival and departure of the stage-coach *Hiron-delle*, symbolic of her restless disposition.

Not every novelist has the gift of presenting instinctively as fool-proof a shot-script as *Bovary*. Victor Hugo, for example, is much less precise in his indications, though he gives a clear lead to the director who can read him carefully. Let us look at his *Notre Dame de Paris*, as we may soon have the opportunity of comparing our impressions with those of an English director.

Notre Dame is interesting from two points of view: plot and lighting effects.

The plot has been generally misinterpreted, largely in order to give as much prominence as possible to the part of the hunchback Quasimodo, but the central figure of the novel is really the gipsy girl Esmeralda. She has two enemies, Claude Frollo the priest and the old recluse La Sachette, both of whom suffer from a frustrated desire for parenthood. Esmeralda's love for the handsome Phoebus is important only because it spurs on the priest to pursue his victim. Quasimodo's love for Esmeralda is important only because it finally urges the hunchback to take justice into his own hands and hurl the villain to his death. Frustrated parenthood is the essential theme of every novel of Hugo's from *Han d'Islande* to *Les Misérables*.

Children play a part in *Notre Dame* which so far has not been sufficiently acknowledged. They are the instruments of that Destiny, that Necessity which forms the topic of Hugo's preliminary chapter. Each movement of the plot can be accounted for by the intervention of children in some way or another. Step by step, Gringoire is driven into the Cour des Miracles by the pranks of Parisian street-urchins. When he is about to be hanged by the Beggars, the noise of playing children covers his voice, but it also irritates the King of the Beggars so much that he calls for silence, and so Gringoire is given a chance to establish his claim to freedom.

It is a child who helps the goat Djali to betray Esmeralda by spelling out Phoebus's name in return for a dainty morsel. It is a child, too ("*un enfant sale dans les cendres*"), who exchanges the coin for the dead leaf which becomes an important exhibit in Esmeralda's trial for sorcery. The boy Eustache is responsible for arousing La Sachette from her lethargy, thus enabling his mother to recognise her as the unfortunate Paquette whose baby was stolen by gipsies. Children passing her cell warn the recluse that the "*égyptienne*" is to be hanged . . . etc., etc. The realisation of this theme in terms of the cinema is left to the director, but it is

so characteristic of Hugo that it cannot be entirely ignored.

A second motif, often found in close conjunction with the child-motif, is that of fire—which brings us to the question of lighting effects.

In his use of effects Hugo is, generally speaking, much broader than Flaubert. A comparison of his treatment of the Cour des Miracles with Flaubert's description of the ball, quoted above, or Frollo's nightmare with some of Emma's sensations will make clear the difference between the two writers. Hugo's vision is that of the painter. He mentions several artists in *Notre Dame*; all are significant:

"The orgy was getting more and more Flemish. Teniers would give only a very imperfect impression of it. Try to imagine Salvator Rosa's 'Battle' as a bacchanale."

"La Sachette . . . was one of those spectres, half light, half shadow, such as we see in dreams or in the extraordinary work of Goya."

"Were we not in the fifteenth century we should say that Gringoire had dropped from Michael Angelo to Callot."

But the most interesting of all is Rembrandt, whose influence is evident throughout the book. For his description of Frollo's cell Hugo has simply taken Rembrandt's etching of Faust in his study and acknowledged his debt to the artist. On another occasion, not hitherto pointed out, Hugo found inspiration in another Rembrandt etching, "*La Marchande de Koucks*", for the scene in the Cour des Miracles mentioned above:

"The little boy scraped away at the cauldron more vigorously than ever, and, to crown all, an old woman had just put on to the red-hot trivet a frying-pan full of fat which cackled in the heat with a noise like the shouts of a band of children running after a masker."

All the principal scenes of the novel take place by fire- or candle-light; examples are too numerous to quote. Only twice is bright sunlight made use of—Frollo's first sight of Esmeralda, and, later, his recognition of Phoebus in the street near the cathedral. Plain straightforward daylight is not mentioned, but the arrival of the cold light of day is used with telling effect at the very end of the book, when the fate of all the characters is sealed and all tormenting fires have died out. Dawn is breaking as Esmeralda is being led to the gibbet. Quasimodo and Frollo watch the scene from the tower of Notre Dame. Esmeralda is hanged, Frollo pushed to his death as the sun rises over Paris waking to a new day.

The Rembrandtesque lighting is characteristic of the entire production of Hugo, in writing, drawing and scene-designing, so a film version of any of his novels would seem to call for that reference to the work of painters so happily made in "*La Kermesse Héroïque*."

* * *

These examples from the work of Hugo and Flaubert simply indicate a line which the careful reader might—legitimately, I think—expect a director to take when preparing to make a film from a masterpiece of literature; that is, the exploitation of as many as possible of the book's inherent cinematic qualities. They do not so much imply a criticism of past work as offer a suggestion for the future. Though they might serve to remind some directors that there are still many readers who feel as Anatole France must have felt after seeing a film version of his book *The Red Lily*. "How very interesting," he said, "how really extraordinary!" And then he added, quietly: "But are you quite sure that it is really *The Red Lily*?"

FICTION AND FACT

The documentary element in the narrative film is here discussed by RUDOLF ARNHEIM, who sums up: "the cinema, in its present state of technique, has only two ways to get rid of its hybridism: either it becomes photographic theatre, or it becomes reproduction of reality"

THE CINEMA started with documentary films. The first films ever made had subjects as "The arrival of a train" or "Workmen leaving a factory", and although the first public show of Messrs. Lumière's films included also the narrative film, we know that the famous "Arroseur arrosé" fascinated the spectators not so much by its "plot", i.e. by presenting a gardener teased by a malicious companion, but for the fact that the leaves of the trees were shown moving naturally in the wind—as they had never been able to do on the stage. In the following forty-five years, the gardener gained a complete victory over the moving leaves, as far as the film audiences are concerned; but if we wish to deal seriously with the cinema those leaves remain the essential fact as they have been in 1895.

Very soon, actors of the most unnatural kind obtained a leading part on the screen, but it is well to remember that even the slap-stick comedies showed real houses, real streets and real trains. In the course of time, however, reproduction more and more displaced reality, and when huge Egyptian temples and Roman castles were constructed on the studio grounds the contribution of nature was limited to sunlight, sky and wind. Even these last elements proved not to be indispensable: the film companies locked themselves up in rooms without windows and when, in the *Cabinet of Dr. Caligari*, the painter's brush transformed chairs, desks and even human faces into abstract ornaments nature seemed to be definitely exorcized.

The cinema had started as a simple mass-entertainment. But when it became self-conscious and claimed to be an art of its own kind it had to face strong theoretical objections. It was stated that works of art could not be produced with mechanical tools; but this objection had been made before against nearly every new art tool and it was comforting to know that Leonardo da Vinci had to defend painting against poetry with the following words: "If you call it mechanical because the hands represent by their craft what the painters invent in their phantasy, even you, the writers, have to note down with your pen by hand-craft what you find in your mind."

A much graver objection asserted that the mechanical reproduction of real things excluded the liberty of creation necessary for artistic work. Dr. Caligari gave no counter-evidence against this because the liberty of the art-director's phantasy belonged to the old art of the stage. To establish the cinema theoretically as a new art it was necessary to show that certain differences between reality and its reproduction on the screen allowed the artist to influence the aspect of real things in a deliberate way. The practical demonstration of this theory was given on the one hand by the Russian films, which enhanced the authenticity of the photographed facts to the utmost but succeeded nevertheless in giving them a very strong expression by developing the specific art of taking and editing the pictures; it was given on the other hand by the French Avant-garde which

by a clever use of the camera and montage melted the images of everyday things into surrealistic compositions.

The reign of cinematographic art seemed to be definitely secured but it was not. Theory and practice had demonstrated, it is true, that the cinema was not mere reproduction but nevertheless there remained, indubitably, a rest of material reality which could not be overcome. The painful aspect of actors of flesh and bone sitting on abstract chairs in Dr. Caligari's cabinet proved that the film could not reach the absolute sovereignty of abstract painting and in the Avant-garde films even the most artful combination of real elements could not conceal the seams between the single things: they were joined together only by montage, that means by addition, and artistic creation is something more than addition. The more recent films of Charlie Chaplin, as *City Lights* and *Modern Times*, showed obviously a loss of that precious special atmosphere which had formerly procured an unreal background to unreal happenings and acting. It was not Chaplin's fault; he had perfectly maintained his style; but the improvement of the lighting technique and the higher sensibility and better tone rendering of modern emulsions had destroyed the crude black-and-white effects which had given the photographic picture the abstractness of a wood-cut. There was now a clear contradiction in seeing knock-about moving in a perfectly real everyday-world. This inherent disunion between reality and fiction was less evident in films of a more normal type. But it concerned the cinema in general.

The unavoidable collaboration of reality had not only negative effects. On the contrary, after many years of film production it became very clear that the more lasting and profound impressions had not been given by the refined studio work. If the cinema wanted to stay the comparison with other activities of human culture it could not rely on the best part of those "works of art" which were idolized within the frontiers of the film kingdom but faded away hopelessly when confronted with the simplest Mozart minuet or Rembrandt drawing. But it could rely on some of the Russian films, on the large production of documentary and scientific films and, to a certain extent, on the half-documentary cinema of the Flaherty, Dalsheim and Fanck type. This means that the cinema has given its best where its work has been based on the natural expressiveness of the real fact. Being prevented by reality from reaching the very heights of free creation it has used reality to produce values which by no other means can be given. It has transformed a drawback into an advantage.

The prerogative of reality has been decisively strengthened by the development of the film technique, the whole effort of which has been dedicated completely to perfect more and more the faithfulness of imitation. We already mentioned the panchromatic emulsions and the improvement of lighting. But the turning point was given by the introduction of the spoken word. This represented an

enormous progress in the recording of real facts but deprived the film art of two essential qualities: the disintegration of the continuity of space and time and the independence of the camera from the actor. Attempts to save the agility of the picture by limiting the use of the spoken word to small doses represented the sacrifice of the new means without preservation of the old one. As to colour, the richest means of pictorial expression, it also completed considerably the faithfulness of reproduction but confined the film to the rendering of local colour, *i.e.* fixed the optical character of every object whereas the monochromatic film allowed to give every object, by means of the lighting, nearly every desired shade from black to white. (As I cannot give here a full demonstration of these facts I have to refer—beyond my book on "Film"—to my theory of the talking film which I exposed in a booklet "New Laocoon" published in Italian in 1938 by the Rome Film School Centro Sperimentale and to an article on colour film previously published by SIGHT AND SOUND).

The only conclusion from all these facts could be that the cinema was destined, by its own nature, for the complete and faithful reproduction of reality and that its development tended to this aim. Such a theory seemed rather daring and heretical but happened recently to be confirmed by the facts in a surprising way. It began when the newsreel, in search of a method which should allow to give a more complete survey of the present-day events, added reconstructed scenes to the actual documents of reality. Personages of contemporary history were represented by actors, real events were remade in the studio.

Of course, such a method involves serious dangers. As it pretends to give the authentic truth fiction becomes falsification. Even if the utmost is done to prevent subjective interpretations—a thing which is almost beyond human power—the mere fact that fictive and authentic material is indistinguishably melted in a whole tends to spoil our sense of reality. If a thing pretends to be the whole truth and nothing but the truth it cannot be allowed to smuggle in stage performances.

The enormous success of this new type of newsreel had an immediate influence on the narrative film. Authenticity was a new attraction for a public surfeited with fiction of the most superficial and monotonous kind and now a method had been demonstrated how to mix the two elements. The film *The Confessions of a Nazi Spy* was launched with the claim to be a faithful reproduction of facts. Actors assumed the parts of well-known personages of our time; newsreel material was sporadically inserted. Although a very efficient piece of propaganda, the film was apt to cause a feeling of uneasiness. Because whereas on the stage such a performance would clearly appear as a reconstruction, the very fact that it is given in photographic pictures—which are able to reproduce real events—creates an illusion of authenticity, which is inadmissible for a work of fiction.

It must be fully realized that—from the point of view of moral responsibility—a very delicate situation arises as soon as instead of using reality as an element of fiction we begin to use fiction as an element of reality. A very interesting example is given by the recent film *The Lion Has Wings*. This film must be considered as a milestone in the history of the cinema because it represents an almost dramatic attempt to eliminate the element of fiction from the feature film. Although unique in its kind, it determines exactly the point which the development of the cinema has now reached. In comparison with the immediate strength of this

type of film, all the other films of the usual kind appear suddenly pale and old-fashioned. They seem artificial without being art, whereas the R.A.F. film shows how the mere sticking to the facts produces, I would say, automatically more dignity and a keener human interest.

Documentary and reconstructed material is mixed in this film, and the reconstructions give the effect of a foreign substance; not only because the documentary scenes are very strong but also because the meaning even of the reconstructed scenes lies so exclusively in the facts that no actor's art seems necessary to give them a psychological content. When the R.A.F. central station is shown where the vigilance and presence of mind of a few men has to guarantee the security of a whole country it seems superfluous if not positively unpleasant to stress the pathetic fact by means of acting. It is true that a reconstruction in the studio gives better and clearer pictures and that to the man in the street an actor personating an airman seems more "real" because more expressive than a real airman. But if the cinema has any mission at all then it is to demonstrate that the few pictures which show the real raiders of Kiel alighting from their 'planes are much more effective and worthy to be looked at than the expression of cheerful courage which any actor can easily give to his face.

The clash between documentary and fictive material is very obvious in one of the opening scenes when two women are listening in to the speech of the Prime Minister of September 3rd. The speech is taken from the authentic record whereas the women are performed by actresses. Although the performance is of good taste something appears very clearly to be wrong with the combination of the two things.

Of course we are not going to condemn fiction in itself. All art justifies by the fact that fiction can give a higher truth than reality. But as it is not art's task to reproduce reality art is out of place where reality shall be reproduced. The question is to know whether, in the future, the cinema will try to go on with fiction or to go over completely to authenticity.

The documentary cinema reduces narration to a minimum. It cannot substitute the narrative film as a mass-entertainment. But it appears that the cinema, in the present state of its technique, has only two ways to get rid of its hybridism. Either it becomes photographic theatre—and it is well to remember that television, which is probably destined to supersede the cinema, succeeds only with the most artificial efforts to introduce some simple cinematographic devices into its theatrical technique. Or it becomes reproduction of reality.

We do not want to prophesy. But it seems necessary to become conscious of the facts and to face the consequences.

LONDON SCIENTIFIC FILM SOCIETY

Provided sufficient support is received, the London Scientific Film Society intends to run four shows of scientific documentary films at the Academy Cinema during the next few months. Performances will be given on Sunday afternoons and the membership subscription is 10s. or 15s., according to the type of seat desired. Full details can be obtained from the Secretary, 30 Bedford Row, W.C.1.

TOPICAL TOPICS

A few ideas and suggestions about educational films from R. S. MILES

IN THE use of the cinema in schools there does not yet seem to be an adequate sense of the differentiation between the varieties of films available. They may be broadly defined as teaching, educational, advertising and purely entertainment films. Some at times overlap but the broad principles should be recognised. The one which is classified and put into a watertight compartment is the entertainment film. The others are not properly segregated at all.

This term I have shown, so far, thirty films. Of these, at the outside, eight only were deserving of the time taken in showing them, and once again it has forced upon me the belief that, among other things, the difference between teaching and education must be recognised. One is the means; the other, the end. The immediate end anyhow. That leads to the apparently paradoxical statement that there should be "teaching" films and "educational" films. As lessons vary from subject to subject and, indeed, in the same subject, from lesson to lesson, so will films, but a few general principles may profitably be laid down—and these will have to be qualified in respect of certain films.

Primarily "teaching" films will aid the teacher by illustration of one or more points in a lesson. Previously teachers have been forced to make use of blackboard diagrams and illustrations from books, papers, or on lantern slides. The film has changed that, for now diagrams can be made to move and relevant pictorial "shots" interspersed with the diagrams. The teacher does not spend the whole of his lesson drawing. He merely illustrates his salient points. So should these films, and they should not last longer than ten to fifteen minutes. I have made a generalisation here which I shall certainly contradict from time to time, but I will cover myself by saying that *generally* such a period would be most suitable. Notable exceptions spring readily to mind, e.g. *Mediæval Village*.

This generalisation applies particularly to Geography and History which are admirable subjects in which topics can be illustrated by the film. Geography has received its meed of attention, but many "geography" films are shapeless and pointless, while producers apparently regard History films necessarily as replicas of such films as *Henry VIII* or *Victoria the Great*. In both subjects so much can be done by diagrams, which must be pointed if they are to be anything at all. Indeed, the most successful teaching films will be those which are short, vital, stripped of all extraneous matter, and above all, lucid. "Cartoon" films whose diagrams are occasionally relieved and given a specific point by interpolations of pictorial scenes (as in *Some Aspects of the Coal Industry*) will answer, magnificently, all these requirements. I am not suggesting that all teaching films should be "Cartoons", but I am stressing the need for simplicity.

Teaching films should have no camera tricks; no montage of sight or sound, for it must be realised that the child mind is logical, haltingly logical, and tricks played with time and space, although comprehensible to the adult mind, are

merely confusing to that of a child. Children easily become bored with a film. One of the reasons is that their background is insufficient to appreciate it—and not, as is often presumed, because of its simple technique.

I have just instanced *Mediæval Village* as a film which is an exception to the time limit. *Our Herring Industry*, the classroom version of *Drifters*, is another which lasts twice as long as the time suggested but which never fails to be most successful and well worth the extra time. This success I venture to submit is due to its utter simplicity. It is a simple story told in a straightforward manner entirely without frills and cut to the bone. A boy came to me the other day, after another master had projected it and said, "I think, Sir, that *Our Herring Industry* is the best film we've seen yet". Such praise is worthy of notice. Producers must see that simplicity is there while teachers must see that the background has been adequately "blocked in". One without the other is useless. There must be real co-operation between maker and user. Every film must be made with an eye on the classroom. Any producer making one without personal knowledge of class teaching or without the advice of practising teachers simply cannot realise the quality of the human material it is hoped to influence.

Every teacher has his own methods and requirements and the use of films may be regarded by some as the forerunner of standardisation. Such a view would be erroneous. After all, thousands of teachers use the same text books, containing the same illustrations and no cry of "standardisation" has been raised.

After simplicity, what is most urgent is a planned series of films. I am a great believer at times in the technique of *fait accompli* because then a whole mass of hesitators and waverers is swept in. If they were waited on they would never move. When they see something planned and ready they will avail themselves of the opportunities. It may be stretching comparison too far to instance the B.B.C. and its "Broadcasts to Schools" because conditions are so vastly different both at producing and using ends, but there can be no doubt that the foresighted arrangement of programmes appealed to teachers and has been largely responsible for their success. Educational film companies could profitably take the hint.

The Secrets of Nature Series is a planned one of adequate proportions to allow of the films being consecutively used over a long period. This branch of science has benefited but what of, say, Geography? Films have been made haphazardly and may ultimately cover most geographical points. But it will not be a conscious effort. Overlapping, wastage of time and money will occur and comparative ineffectiveness result.

The plight of History must sadden a historian with a belief in the value of films in schools. G.B. Instructional only offer four or five specific History films. The fault is not theirs altogether for demand is lacking, but it is nevertheless a striking commentary that so few should be made with nearly 2,000 years of the written history of this country alone on which to draw.

The History and Geography Panels of the British Film Institute should surely be able to advise that one whole series on each subject be made as an experiment. A series *Industrial Britain* consisting of, say, twenty films dealing with our industries (they might, when suitably edited, make good propaganda) would be most welcome to the teaching profession. Sources and resources are adequate but let the whole series be made, not one here and one there. Let

haphazardness cease and the film be properly regarded as the most effective pictorial aid to teachers. There is another aspect of the problem, concerned, in this instance, with projectors. I will reiterate a plea that I have made before, a plea which has been also made by more powerful pens than mine, *viz.* that a standardisation of projectors be effected. At present the multiplicity of types is bewildering and harmful. *Laissez-faire* may be suitable for many things, but in this question needs are too vital and matters too precarious to be submitted any longer to this system. Projectors should be fitted with "Stop" devices to allow of explanation; reverse action to afford immediate recapitulation and be available for both sound or silent films because, as is now generally accepted, both have their virtues.

The cumulative effects of these suggestions are perhaps incalculable, but some are obvious. Among them—costs of film production will be lessened because of the simpler nature of the films suggested.

Coincidentally more films will be produced and the demand will correspondingly increase, while teachers will have much pictorial material to hand which can be woven into the fabric of each lesson and scheme of work. Films will then become established in schools—not until.

Assuming that projectors will, within the next few years, become increasingly common in schools, their use must not be confined solely to the showing of teaching films. A place must be found for the "background" film or what I earlier called the "educational film". Practically speaking this will chiefly mean the "documentary" film, but it will include many which have been made primarily for entertainment, *e.g.* *Rhodes of Africa*, *Tudor Rose*, *The Scarlet Pimpernel*, etc. The lessons which these films contain are not so condensed as they would be in the "teaching" films. They are more discursive and range over a wider and perhaps deeper field and may be used to arouse interest for a projected series of lessons or to co-ordinate ideas which have been given in lessons preceding the showing of the films. These films, if properly handled, should prove immensely successful, for they are the bridge between the classroom cinema and the cinema theatre with which most children are exceedingly familiar.

"Background", "revision" or "documentary", the name does not matter, but their place in the curriculum does. As stimulants to thought and discussion they are untouchable. They are the cinema's equivalent of the "historical novel"—with perhaps a greater degree of truth in them. Many may be thought to have no place in the curriculum because they do not easily fall into any subject grouping. Take for example the British Commercial Gas Association's films, *The Smoke Menace*, *Kensal House*, and *Children at School*. He would indeed be a poor teacher who had not the courage to include these in his teaching, for they are brilliant expositions of some of England's most pressing problems—in war time as well as peace. To deny children these is to curtail, most seriously, their education and to prevent their coming into contact with some of the most vital brains in the cinema world to-day.

The possibilities of inculcating film appreciation in schools will be mentioned later, but it may be said here that films of this type offer innumerable opportunities for incidental appreciation, *e.g.* *Night Mail*.

There is another type of film used in schools—of necessity, because most can be obtained free of charge. I refer to the advertising film. There are excellent, bad and very indifferent films among those available. To-day many docu-

mentary producers rely upon these advertising films for their bread and butter, and many of the finest documentaries have been sponsored. The existence of such fine ones ought not to blind teachers to the defects of others. One has no wish to make comparisons, and the use of these films depends upon the teacher's predilections. Lack of discrimination has resulted in their abuse in the past.

Finally we come to the film "proper"—that which has its home in the 4,000 odd cinemas of this country. The schools cannot hope to compete with cinemas in the showing of the entertainment film, but they cannot afford to ignore it. The cinema cannot go to the school, the school, therefore, must go to the cinema. It does—90 per cent of it indiscriminately, and I cannot help thinking that there a great opportunity for real education in the widest sense of the term is being missed by educationists. We must recognise the entertainment film; talk of the week's films; give helpful criticisms and work, if possible, with the cinema authorities, as is being done by the Children's Cinema Councils in Bath and on Tyneside, and by the Teachers' Association at Lowestoft (as reported in *The Times Educational Supplement* of December 9th, 1939). But the best methods seem to be those described by Mr. Richard Ford of Odeon Theatres Ltd., in his book "Children in the Cinema". It is most refreshing to read of a great commercial organisation displaying such a great interest in this important aspect of children's welfare. Recently the Company has gone a step further and formed an Education Department and its activities should put to shame those institutions and associations which call themselves "educational".

It may perhaps be considered a bad time to suggest new publications, but I have two in mind which if not published in war time may be considered when peace comes. Firstly—a comprehensive book issued by the Imperial Institute to cover its collection, or one issued by a private company to cover all films used in schools containing a synopsis of each film; relevant details for communication to the class; books to be read in connection with the film, etc., following closely, in fact, the scheme of the G.B.I. handbooks. Secondly, and perhaps preferably, there might be published a monthly magazine, "School Cinema", for sale at, say, 6d. It could contain reviews of all educational films available—and details as suggested above, a fair proportion of "stills", which could be used by teachers in the accompanying lessons, with or without, the episcopes; articles by teachers, producers, distributors and administrators on problems connected with school films, a good space for correspondence—and reviews of new entertainment films to serve as a guide to teachers for their talks on them when they reach their districts.

Money would be needed to produce and finance such a production but the results would, ultimately I feel, justify it.

All these reforms have a place in these days as in normal times. Perhaps more so, because evacuation and the "double shift" system in the neutral and reception areas are straining to breaking point an already full curriculum. In many cases it has collapsed. One of the greatest and most successful agents in its recovery could, and should be, the cinematograph—whether it be in the classroom, hall or cinema theatre. It can help to keep alive, and indeed revitalise, the teaching in those subjects which have necessarily been sacrificed to the fundamental ones, but without a knowledge of which a person cannot claim to be a true member of a democratic nation.

FILMS AND EDUCATION.

Z. MARSH *explains a South African woman teacher's viewpoint*

A CONSIDERABLE effort is going on to harness films to education. There is a danger that the link between the two is only to be a passive one. Yet the link itself might be doubled in strength if it were active. Very little time is taken by an experiment on the lines of that recently conducted by a group in Johannesburg to find out what children's reactions were to a morning's programme specially chosen for them. The children were mixed and all under thirteen and a number of observers were scattered in the audience. After the performance these asked questions about the films and the answers were checked by a show of hands. The children's reactions to two of the films were particularly interesting. The first was a safety film and showed the dangers of streets which they knew well. Here the small boys were vocal in their enjoyment of the risks taken by fast cars, looking on them as adults might regard the thrills of point-to-point races: the girls' attitude was negative. There were some interesting exceptions however: a pram that nearly got knocked down shocked some of the audience; and they all disapproved strongly when a child was endangered. The second film told of horse-breaking. Here one character was cruel to his horses and his end was to be trampled underfoot by the horses. This end was applauded loudly by the whole audience who felt he should suffer in his turn. Their comments on various other parts of the story brought out the same keen sense of justice.

Again during the last three years I have taken children to ordinary performances of the historical films that came out to Africa, and made notes as to the extent that these films aided my history teaching. The sort of points I noted were the following. When a film, like *The White Angel*, dealt with one aspect of social conditions I found that I could refer to it profitably more than two years after the children had seen it. But when a group of four forms saw *Wells Fargo* and *Victoria the Great*, it became clear that documentary films covering a large field are a different proposition. I found for instance that the South African matriculation class that saw *Wells Fargo* six months before they studied the opening up of the West had forgotten the references to the "pony express", Lincoln's election campaign, etc. These points had been touched on lightly in the film, and as they co-ordinated with nothing in their minds were lightly forgotten. A Cambridge class, however, that had reached the beginning of Victoria's reign, was quick to notice references to points they had just seen in the film. Actually the brighter members of the class had caught on to such points as Prince Albert's attitude over the Trent, and wanted to verify its accuracy and hear the background the next day. This fitted on to my general experience in using special historical films, such as the two instructional films on transport, which is that their main value is to stimulate further study. So that it will be a considerable waste if films are shown in a void.

Then there are the films on physical education. Games are playing an important part in evacuated schools; and one school in which I saw them used found them extremely

effective. Here, also, it is not enough just to run the film through once at an average speed. I would suggest showing it in this way first. After which I would link the different points it emphasizes with particular children, who would be told to look at the ideal alternative to their faulty stances. At special points the film could be stopped; but this never seems very satisfactory as the image blurs so quickly. The most effective way, of course, to link the film and physical education is to make your own picture. This cannot be done under £2 and to achieve this limited expenditure you must get hold of a projector and camera taking 8 or 9.5 mm. films.

Announce, for instance, that during the next fortnight you are going to take examples of good and bad play. Some of them will have to be posed but not all. Take your first hundred feet of mistakes. The script for this might run as follows:

Long shot of game of hockey.

Dissolve to view of forwards attacking goal.

Medium shot backs and halves falling over each other.

Dissolve to close up of one particular back who takes the ball from a forward who fumbles in shooting. *Fade out.*

Medium shot forward passes instead of shooting. *Fade out.*

Long shot. Forward charges the goal alone. *Dissolve.*

Medium shot irresolute goalie makes no attempt to tackle and is stormed.

This might be followed by a series of shots on similar lines of fouls in the circle, followed by the appropriate penalty. This would lead to a series embodying breaches of the rules in other parts of the field. Finally the last hundred feet should present ideal methods of attack and defence of goal, together with means of securing successful bullying. So that out of the four hundred feet of film for which expenses have been allowed, one hundred feet will probably have to be cut as waste, one hundred feet will deal with common mistakes, one hundred feet with fouls and penalties and one hundred feet with ideal play. The value of this type of film made in the school where it is going to be shown is threefold. First, the offenders in the first half can see their own weaknesses; most games mistresses will agree that it is extremely difficult to convince children of their faults, but if these faults are filmed they won't have a leg to stand on. Secondly, give your games committee practice in judging play by letting them choose the offender and draft the script. Finally the series of broken rules in the middle of the film is useful for practice in teaching the rules and spotting breaches for umpiring purposes. Nor need anyone be daunted by the apparent difficulty of the task. My own experience in making a film as part of the school activities is that the main need is time. At least ten good mornings will probably be required to get the shots. This is because even the best day in the winter offers very little sunshine that is bright enough for a film. And the other great needs are patience and organisation. The key to the last is careful planning beforehand on paper and that is why I suggest analysing your potential script shot by shot.

So far there has been too much stress on children as passive spectators at the films. It is the attitude they readily adopt as adults when picture going is apt to be as automatic as eating and as little discriminating. At the same time we try to teach them the values of foods; and the present educational upheaval might be used as a means of teaching them the measuring rules for the films they see. This I think is most likely to be achieved if they take part in making a film themselves and so learn something of the technique that has gone to the creation of their favourite recreation.

FILM CRITICISM FOR CHILDREN

Some experiences in the English lessons described by ELIZABETH CROSS

MOST PARENTS and teachers are rightly suspicious of any attempt to add fresh subjects to an already overburdened curriculum, so I had better state at once that I am not suggesting any such addition. Film criticism has been used merely as an intensely interesting subject within the English lessons, and not as an aim in itself. It can be used as little or as much as the teacher thinks fit for any particular class or age, in very much the same way as one would use ballads, historical novels or a study of the art of the short story.

Although we do not suggest adding a subject, yet some kind of carefully guided study of films and the cinema is surely necessary for the modern child and adolescent? At the moment the Man-in-the-Street (that elusive creature) seems to be divided into two classes when it comes to film criticism, either admitting a film to be "fine" or "lousy", or, belonging to the group who uses such incredibly technical language that a glossary is needed to converse with him (or more frequently her) at all!

Cinema going has come to stay and we are gradually beginning to choose our films as we choose our books. We take some trouble to form taste on the subject of literature, not by the confiscation of penny dreadfuls and the forcible feeding of Shakespeare, but by encouraging a frank and careful dissection of stories and also by giving help in original composition. In this way we have found children to be very fair critics, able to judge a book by its sincerity and also by what they call its "use". We have found that they love good solid information but hate it interlarded with facetious "jam" (in the same way they abominate travel films helped on by the heavy-handed jokes of the too common commentator).

Presuming that a more enlightened interest in the cinema is desirable among us all it may be of some interest to describe methods used in various schools, odd classes and among private pupils. All teachers will find out what best suits their individual classes, but these hints may be useful in showing how eagerly the children will respond. Parents could do much to encourage intelligent film going if they care to discuss the cinema on somewhat similar lines.

In the English lessons there is always a certain amount of time allotted for actual practice in written composition. Even the most examination-harried teacher will admit that a fluent pen gets a great many pupils over the exam hurdle when their even more competently stuffed fellows fail for sheer lack of English practice. Every teacher will admit, also, the occasional appalling difficulty in coaxing any sort of written work out of children who have not been led very gently before. Free choice is hopeless . . . "Write about anything interesting that happened in the holidays . . ." for instance, produces a gloomy expression showing that obviously *nothing* interesting happened at all! So if we can introduce a subject, even if it means a few preliminary lessons, that does arouse quite violent interest then surely our trouble is well worth while.

For every normal child films *are* of absorbing interest, that is providing we take him to reasonably suitable ones

(suitable from his point of view, please, not ours) and do not allow him to become tired with a too long programme. By making use of this interest we can not only encourage a more intelligent film-going public but also get rid of the too frequent tongue-tied class that cannot express a coherent opinion in speech or writing.

First of all we can give the children some clear idea of how a film is made, of what preparation and team work is necessary before any shooting takes place. If possible a visit to a studio is desirable, but this is by no means essential: in any case no visit should ever be made until the children have had sufficient preliminary information to know what to look out for. Such a visit is better at the end of a term's work than at the beginning.

Different classes need different work but information about the various teams of workers, the preparation of the script, the wardrobe department, scenery, actors, rehearsals, outdoor work, use of animals, etc., all make a very definite appeal and each child can make his own notebook in which he writes up information gained in lessons and adds illustrations and short paragraphs on the separate topics furnished by his own visits to the cinema. A large loose leaf notebook is the best type, in which press cuttings can be pasted, and various other information added from time to time.

Some pupils are more interested in the technical side than others; different types of cameras, lighting, cutting, editing, trick photography, all this must be given in brief outline to allow the children to have any true appreciation of technique. Fortunate schools are able to possess their own cameras and enjoy the actual making of films. This ideal is not for us all yet, but it is surprising how much can be learnt of technique by means of blackboard illustrations, model making and so on. For children who are particularly keen on this side of the work further details can be given, but it should never be entirely omitted.

There are various books and magazines that will be helpful in class and if the work is planned sensibly children can borrow these in turn, or extracts can be read occasionally in class. It is also a good plan to arrange with the pupils to collect different press notices of the same film, pin these on the class notice board and compare the information given. (The *Sunday Times*, the *Daily Telegraph* and the *Daily Express* make a nice threesome!) Reviews in the *Listener* and in the *New Statesman and Nation* are particularly useful for older children. Later on, when the class has begun to practise writing reviews, they all enjoy doing this in the contrasting styles of our various newspapers. Once children have some grasp of the bare essentials of film making they are eager to pay more intelligent attention to the films they visit. The older ones are also able to foretell whether a film reviewed will appeal to them . . . (although, as one of them remarked concerning a particular reviewer . . . "It's no good him telling me the *story* of the film, I want to know how it's treated. I might loathe it one way and like it another.")

This information concerning technique does not confuse them, or detract in any way from their enjoyment of the

film as entertainment, but, also in the words of a pupil, "I just know now why I think it's so rotten. Before I just used to come out fed up, but now I like to think out what was the matter with it and how it could have been done. . . . And with the good ones I remember afterwards how well it was cut and the little details that made me pleased."

Some children, when writing up a criticism, found it useful to jot down preliminary notes classified as follows: "Title, Made by (Company) Director. Producer. Clothes . . . (if they were sufficiently interested, but a great many of them are not, except in the case of historical pictures). Anything Special (that is any special trainer of animals, music, etc.). Actors. Sort of Story. Author. Dialogue. Photography. Scenery. Cutting. General Impression. Would I go again?"

Not all these particulars would be filled in, but after a little practice it was surprising how accurate they became in remembering details and in debating on the characteristics of different producers and also in deriding the frequently feeble dialogue. Often one or two scenes would be remembered for a particularly romantic pictorial beauty; in particular some fifteen year old girls were enchanted with the country scenery in the Garbo *Camille* and with those much maligned Metro-Goldwyn sheep in *Romeo and Juliet*. (By the way, although they gave high marks for pictorial beauty to the last film, they said that "On the whole it made me sick. . . . I did not think they were a bit like Romeo and Juliet, just a lot of reciting. . . . I was terribly disappointed. I think it would make a much better silent film, unless they can learn to talk as if it wasn't a special occasion.")

It was rarely that older children gave a film the honour of saying they would go again, but *The Petrified Forest* was chosen overwhelmingly although they nearly all agreed that it "wasn't exactly a film in a way . . ." which mysterious criticism chiefly applied to the lack of physical change of location. Many others, including some very young people who did not understand or enjoy the whole film, spoke highly of the fishing scene in *Libelled Lady*, when William Powell plunged riotously about in the stream in tow of that famous salmon after losing the book of directions. One small boy said "I laughed so I hurt", and "It made it much better knowing how hard he'd been trying to learn to fish and how important it was for *them* not to know he was only a pretend person. I did want him to manage all right, but I couldn't help laughing. Wasn't he lucky?"

The fairly unanimous approval of the various short cowboy films does show that film producers have well understood the needs of childhood, but there is also much evidence to prove that the present cartoons, Mickey Mouse, etc., are not all quite suitable. Some are very popular, particularly when animals are amusing or when furniture is animated (moving house when the piano kept returning home off the truck was much appreciated), but many young children dislike the very prolonged chasing when hideous spiders or bats take part. In the cowboy films they take an almost Greek interest in the triumph of Good over Bad, and are ready to explain with great fluency the necessity for each shot that leaves the hero's gun or tell exactly why that bunch of crooks had to go over the cliffs.

These criticisms sometimes followed a conducted visit to the cinema, but more often were made after some private visits. In some schools children do visit the cinema at least once a week, in others not more than once a term. For those who go rarely there is just as much to be done, with the preliminary work, the reading of criticisms, the choosing of a film, debates, notes and writing up. Once we had some general debates: one on "Historical Films", another on "Travel Films", another on "What I have learnt from Films", and so on. In these any child is at liberty to speak either from notes or extempore or to read a short paper.

Many children have felt inspired, during these various courses, to write film stories, while older children like to write up scenes, descriptions of places they would like filmed, design costumes, dances (all to be described in adequate English), plan unusual angle shots and other details. The younger the child the more ready they are to tackle great odds, readily writing a whole film (in about three pages!) while the older pupils devote their time to a short scene.

I hope these somewhat scattered reminiscences will encourage others to help children with their cinema going. Such work does give that vital impetus of interest, gives practice in reading, writing and spelling, and also in the careful observation and memorisation of fact that is essential to any worth-while criticism. Children love collecting things, and one of their most useful collections can consist of a book of film memories.

International Competition Venice, 1939

*The "Tough 'Un", made by G.B.
INSTRUCTIONAL LTD.,
was selected as the best British short
of the year, and has been awarded
the Bronze Shield.*

*For Information about this film and
others apply to:—*

G.B. Instructional Films Bureau
Film House, Wardour Street, London, W.1
Gerrard 9292

INDEX TO CONTENTS VOL 8 NOS 29-32

AUTHORS AND ARTICLES

American Letter	6	Davies, B. R.: Screen Brightness ..	83	It's the Personalities that Count ..	31
Apparatus: Home Kodascope Eight de Luxe	39	Death Always Wins	74	Italian Experiment	118
„ Visuak Sound Equipment disc attachment for use with film-strip projection	40	Documentary Films: Andrew Rice ..	35, 80		
Argentine Republic and its Film Industry, The	93	Educational and Recreational Guides, Inc.	42, 81	Laver, James: Dates and Dresses ..	50
Army Cinema Goes to War, The ..	126	Entertainment Films: Alan Page ..	31, 74, 99	Let the Screen Help	87
Arnheim, Rudolf: Fiction and Fact ..	136	Evans, Frederic: Why Not the Film Strip?	40	London Schools Film Society	82
Art Suspended	99	Experiment in Group Projection, An ..	43	London Scientific Film Society ..	137
Artistic Alliance	116	Farr, William: Children and the Cinema	45	Loughborough Film School	39
Associated Realist Film Producers ..	81	Ferguson, Russell: Bells et Cetera ..	52	Low, A. M.: Filming on the Moon ..	1
Bells et Cetera	52	„ „ When I Grow Up	4	Lye, Len: Television—New Axes to Grind	65
Big Screen Television	114	Fiction and Fact	136	Magna It Fama	10
Black and White	14	Film as a Product of Society, The ..	129	Marsh, Z.: Films and Education ..	140
Blake, George: Magna It Fama ..	10	Film Criticism for Children	141	Massingham, Richard: Continuity ..	64
Book Reviews:		Filming Hippos	30	Meet Pete-Roleum	62
Children and the Cinema	45	Filming on the Moon	1	Miles, R. S.: Films for Citizenship ..	37
Cine-photography for Amateurs ..	124	Filming the Masterpiece	134	„ „ Topical Topics	138
Early Films	109	Films and Education	140	„ „ Working under Difficulties	121
Films That Sell	86	Films as Related to School Geography	120	Misprints and Limitations	77
Foremost Films of 1938	82	Films for Citizenship	37, 82	Mountain and the Swan, The	107
How to Make Good Movies	84	Ford, Richard: Big Screen Television ..	114	National Film Library	132
Industrial Cinematography with Substandard Film	86	Foreign Films Return, The	28	Negro and the Cinema, The	16
Looking at Life—an Introduction to Biology	82	Glory's End	97	Negro in Hollywood, The	14
Rise of the American Film, The ..	133	Goodbye Mr. Chips!	27	Noble, Georg: The Negro in Hollywood	14
Some British and Foreign Documentary and Other Short Films ..	12	Goodman, Ezra: Hollywood is Worried	106	Noble, Lorraine: Goodbye Mr. Chips! ..	27
Brawn, C.: Films as Related to School Geography	120	„ „ Meet Pete-Roleum	62	Old Wine in a New Bottle	21
Buchanan, Andrew: Theme for Peace (Interviewed by A. Vesselo) ..	60	Grand Alliance, The	33	Page, Alan: Art Suspended	99
„ „ Let the Screen Help	87	Great Bear Marches, The	101	„ „ Death Always Wins	74
„ „ Prince Propaganda	128	Hamburg Cinema	18	„ „ It's the Personalities that Count	31
Celluloid Trumpet Blasts	58	Hardy, H. Forsyth: Help for Film Societies	12	Paul, Norman: Artistic Alliance ..	116
Children and the Cinema	45	Harrison, William: The Negro and the Cinema	16	Philipson, Aldo: Italian Experiment ..	118
Cinematograph Films (Animals) Act ..	8	Hauser, Arnold: The Film as a Product of Society	129	Pollano, Etta: The Importance of Being Angry	112
Continental Films: Yvonne Thomas ..	28	Health and Happiness	80	Precious Cargoes	133
Continental Films (Reviews): A. Vesselo	33, 77, 101	Here We Be As Gods	71	Prince Propaganda	128
Continuity	64	Historical Films	123		
Cross, Elizabeth: Film Criticism for Children	141	Hollywood is Worried	106	Quigley, Martin: This Propaganda Question	47
„ „ Historical Films	123	Holmes, Winifred: Hamburg Cinema ..	18	Really Not Half Bad	35
Crozier, S. R.: Sound in the Classroom	41	„ „ The Danes Have a Word For It ..	117	Redfern, A. W.: Filming Hippos ..	30
Dance, H. E.: The Temporary Annotation of Lantern Slides	124	Hurrie, W. G.: The Argentine Republic and its Film Industry ..	93	Rice, Andrew: Health and Happiness ..	80
Danes Have a Word for It, The ..	117	Hutchins, Patricia: The Mountain and the Swan	107	„ „ Really Not Half Bad	35
Dates and Dresses	50	Importance of Being Angry, The ..	112	Robinson, E. Keith: Wild Animals and the Films	8
		In Defence of Liberty	23	Sauvage, Leo: The Army Cinema Goes to War	126
				Schauder, Leon: South Africa, I Presume	55

Screen Brightness	83	Topical Topics	138	Weinberg, Herman G.: American Letter ..	6
Searchlight on Veterans	109	Treasure Trove	89	" " Celluloid Trumpet Blasts ..	58
Seton, Marie: Treasure Trove	89	Vesselo, A.: Misprints and Limitations	77	" " Glory's End ..	97
Smith, G. Buckland: Wanted—a Sympathetic Understanding ..	85	" Searchlight on Veterans ..	109	" " Old Wine in a New Bottle ..	21
Sound in the Classroom	41	" The Grand Alliance ..	33	" " Precious Car-goes ..	133
South Africa, I Presume!	55	" The Great Bear Marches ..	101	When I Grow Up	4
Television—New Axes to Grind ..	65	" Theme for Peace (Interview with Andrew Buchanan	60	Why Not the Film Script?	40
Temporary Annotation of Lantern Slides, The	124	Walsh, C.: An Experiment in Group Projection	43	Wild Animals and the Films	8
Theme for Peace	60	Walton, Thomas: Filming the Master-piece	134	Winge, John H.: Here We Be As Gods	71
This Propaganda Question	47	Wanted — a Sympathetic Understanding	85	" " In Defence of Liberty	23
Thomas, Yvonne: The Foreign Films Return	28			Working Under Difficulties	121

FILMS

Accra	121	Cabinet of Dr. Caligari, The ..	95, 97, 136	Death Day	89, 90, 91
Adrienne Lecouvreur	20	Camille	142	Desert Boy	35
Africa	121	Cape to Cairo	121	Destry Rides Again	98
Alexander Nevsky	6, 7, 29, 77, 78	Carnet de Bal, Un	21, 22, 59	Deutschland Zwischen Gestern und Heute	13
Alice Adams	15	Carrefour	79	Devil's Rock	107
All Quiet on the Western Front ..	113, 133	Cat and the Canary, The	22	Dictator, The	59, 98, 106, 133
Amazonian Lowlands, The	121	Cavalcade of America	62	Disparus de St. Agil, Les	102
American Tragedy, An	22	Cement Manufacturing	118	Dramatic School	31
Americans in England	63	Chain Gang	133	Drame de Shanghai, Le	102
Among the Araucanians	121	Cheri-Bibi	34	Dreigroschenoper, Die	22, 59, 113
Amphitryon	59	Chess Player, The	106	Dubarry	22
Angels With Dirty Faces	31	Children at School	139	Dushman (The Enemy)	105
Animal Kingdom Series	35	Children of the Nile	121	Each Dawn I Die	100
Annabel Takes a Tour	31	Chile	121	East of the West	80
Arctic Highway	80	China Strikes Back	26	Eastern Highlands, The	121
Argentina	121	Citadel, The	82, 106	Education de Prince	34
Arrowsmith	17	City, The	58, 62, 63	1860	119
Arsenal	113	City Lights	136	Emil and the Detectives	33
Bachelor Mother	98, 100	City of Kano	121	Emperor Jones	15, 16
Bargain With Bullets	17	Civil Liberties Film (untitled) ..	23, 25	End of St. Petersburg, The ..	113, 132
Bathing and Life-Saving	118	Clock Cleaners	13	End of the Day, The	106
Battleship Potemkin	112, 132	Cocoa	121	Escapade	31
Beau Geste	98	Coffee	121	Expansion of Germany, The ..	38
Beethoven	79	Confessions of a Nazi Spy, The ..	47, 58, 97, 137	Face of Britain, The	39
Behind the Silver Screen	13	Conflict	33	Faces of Children	22
Bete Humaine, La	63, 79	Congress Dances	29	Fall of the House of Usher, The ..	13
Bezhin Meadow	7	Continent of S. America	121	Fast Life, A	121
Big Fella	16	Controller des Wagon-Lits, Le ..	127	Faust	22
Bird Life on Shore Meadows	118	Coorial on the Orinoco	121	Features in the Life of a Stork ..	118
Bishop Who Walks With God, The ..	106	Crisis	6	Femme du Boulanger, La	35, 98, 106
Bitter Sweet	33	Cuesta Abajo	96	Film in Industry, The	13
Black Legion	25	Dairy, A	118	Fin du Jour, La	59
Blackmail	111	Dame aux Camelias, La	78	First Movements of an Infant, The ..	118
Blaufuchs, Der	18, 19	Danish Owls	118	Foolish Wives	95
Bolivia	121	Dark Manhattan	17	For All Eternity	13
Breathing	82	Dark Victory	74	Forbidden Paradise	59, 133
Brick-making	118	Dawn, The	108	Four Devils, The	22
British Guiana	121	Day in South Jutland, A	118		

<i>Four Feathers, The</i>	75	<i>It Happened One Night</i>	28	<i>Marriage Circle, The</i>	22, 59, 133
<i>400,000,000, The</i>	6, 7	<i>It's a Wonderful World</i>	76	<i>Marseillaise</i>	106
<i>Fox Hunt, The</i>	13	<i>Ivanhoe</i>	124	<i>Marthe Richard—au Service de la France</i>	34
<i>Front Page, The</i>	133	<i>J'accuse</i>	78, 106	<i>Mary Queen of Scots</i>	51
<i>Fury</i>	21, 22, 113, 133	<i>J'Etais Une Adventuriere</i>	79	<i>Mayerling</i>	58, 59
<i>Future's in the Air, The</i>	37	<i>Jack-the-Ripper</i>	97	<i>Meat Supply of a Large City, The</i>	118
<i>Gates of Doom</i>	28	<i>Jamaica Inn</i>	76	<i>Mediaeval Village</i>	138
<i>Gens du Voyage, Les</i>	34	<i>Jesse James</i>	32	<i>Men in Danger</i>	80
<i>Gold is Where You Find It</i>	41	<i>Jezebel</i>	15	<i>Metropolis</i>	28, 95
<i>Golden Boy</i>	17	<i>Joueur d'Echecs, Le</i>	34	<i>Mickey's Surprise Party</i>	62
<i>Gone With the Wind</i>	98, 133	<i>Juarez</i>	58, 59, 74	<i>Million, Le</i>	29
<i>Good Earth, The</i>	124	<i>Jungle Trails</i>	121	<i>Modern Hero, A</i>	22
<i>Goodbye Mr. Chips!</i> .. 27, 28, 58, 73, 75, and cover of No. 30		<i>Jungles of the Amazon</i>	121	<i>Modern Times</i>	77, 136
<i>Grande Illusion, La</i>	22	<i>Kameradschaft</i>	22, 59, 113	<i>Monkeys and Apes</i>	63
<i>Grapes of Wrath, The</i>	59, 98, 133	<i>Katia</i>	106	<i>Mother</i>	95, 113
<i>Great Waltz, The</i>	21, 22	<i>Kensal House</i>	139	<i>Mr. Moto Series</i>	97
<i>Great Ziegfeld, The</i>	22	<i>Kentucky</i>	32	<i>Mr. Smith Goes to Washington</i>	98
<i>Greed</i>	59, 133	<i>Kermesse Heroique, La</i>	22, 135	<i>Music for Madame</i>	80
<i>Green Pastures</i>	14, 15, 16	<i>Kid from Spain, The</i>	59	<i>Music Goes Round, The</i>	15
<i>Growth of a City, The</i>	38	<i>King Commands, The</i>	118	<i>Mysterious Life of the Eel, The</i>	118
<i>Gulliver's Travels</i>	98	<i>Kiss, The</i>	22	<i>Nana</i>	98
<i>Gunga Din</i>	4, 5, 32	<i>Kiss Me Again</i>	133	<i>Nanook</i>	94
<i>Hallelujah</i>	15	<i>Kriemhild's Revenge</i>	7	<i>Naples au Baiser de Feu</i>	34, 36
<i>Happy Hampstead</i>	13	<i>Ladies Only</i>	104	<i>Nartisha of the North</i>	33
<i>Harvest</i>	98, 106	<i>Land of the Niles</i>	121	<i>Native Householder</i>	121
<i>Head Hunters of Ecuador</i>	121	<i>Landbuilders</i>	13	<i>Naughty But Nice</i>	100
<i>Health of a Nation</i>	80	<i>Lapwing, The</i>	118	<i>Nav-Jeevan (New Life)</i>	104
<i>Health of the Child—the Future of Mankind (The)</i>	118	<i>Last Laugh, The</i>	22	<i>New Spain</i>	13
<i>Heart of Spain</i>	6, 24, 25, 26	<i>Lenin in October</i>	33	<i>Nibelungun, Die</i>	7, 78
<i>Heart of the North</i>	32	<i>Letter of Introduction</i>	32	<i>Nibelungs, The</i>	28
<i>Heidi</i>	80	<i>Libelled Lady</i>	142	<i>Night Mail</i>	37, 39, 63, 139
<i>Henry, King of Navarre</i>	110	<i>Life Goes On</i>	17	<i>Ninotchka</i>	59, 98, 133
<i>Hippopotami</i>	9, 30	<i>Life in a Lunatic Asylum</i>	118	<i>North Sea</i>	37, 63
<i>Hollywood Theme Song</i>	13	<i>Life in the Sahara</i>	121	<i>Northwest Passage</i>	59
<i>Homecoming</i>	22	<i>Life of Louis Pasteur, The</i>	82	<i>Oasis</i>	121
<i>Hostages</i>	102, 103	<i>Lion Has Wings, The</i>	137	<i>October</i>	113, 131, 132
<i>Hotel du Nord</i>	77, 79	<i>Little Princess, The</i>	76	<i>Of Mice and Men</i>	59, 133
<i>Hotel Imperial</i>	22	<i>Little Tough Guys in Society</i>	31	<i>Oil Palm</i>	121
<i>How Talkies Talk</i>	13	<i>Londoners, The</i>	36	<i>Oklahoma Kid, The</i>	73
<i>Human Beast, The</i>	106	<i>Lone White Sail</i>	33	<i>Old Bones of the River</i>	17
<i>Hungarian Rhapsody</i>	22	<i>Lost Horizon</i>	6	<i>Old King and the Young King, The</i>	78
<i>Ice Follies of 1939</i>	59, 76	<i>Louise</i>	78, 106	<i>Old Mill, The</i>	13
<i>Idiot's Delight</i>	32	<i>Love Affair</i>	76	<i>Oliver Twist</i>	124
<i>If I Were King</i>	81	<i>Love Duet, The</i>	29	<i>One Mile from Heaven</i>	15
<i>Ignace</i>	102	<i>Love Me</i>	22	<i>Our Herring Industry</i>	138
<i>I'll Tell the World</i>	62	<i>Lucas de Buenos Aires</i>	96	<i>Out West With the Hardys</i>	31
<i>Il Palio</i>	119	<i>M</i>	22, 59	<i>Owd Bob</i>	124
<i>Imitation of Life</i>	15, 17	<i>Made For Each Other</i>	31	<i>Oyster Catcher, The</i>	118
<i>In the Lee of Cape Horn</i>	121	<i>Maedchen Johanna, Das</i>	78	<i>Pandora's Box</i>	22, 97
<i>In Tune with Tomorrow</i>	62	<i>Magpie, The</i>	118	<i>Passion de Jeanne d'Arc, La</i>	7, 78
<i>Industrial Britain</i>	39, 138	<i>Man of Aran</i>	95	<i>Patriote, Le</i>	34
<i>Informers, The</i>	133	<i>Man Who Laughs, The</i>	22	<i>People and Books</i>	118
<i>Innocence</i>	78	<i>Mannesmann Steel</i>	13	<i>People of the Cumberland</i>	25, 26
<i>Intolerance</i>	95, 113	<i>March of Time</i>	25	<i>Personal History</i>	98, 106
<i>Isles of the West</i>	80	<i>Marco Polo</i>	123	<i>Peru</i>	121
		<i>Marie Antoinette</i>	81	<i>Pete-Roleum and His Cousins</i>	62

<i>Peter the Great</i>	78, 101	<i>Shop Around the Corner, The</i>	59	<i>Trois Valses</i>	33
<i>Petrified Forest, The</i>	34, 142	<i>Show Boat</i>	15	<i>Tudor Rose</i>	139
<i>Physical Drill at School</i>	118	<i>Sign of the Cross, The</i>	28	<i>Tusalava</i>	13
<i>Pinnocchio</i>	98, 106	<i>Smoke Menace, The</i>	139	<i>20,000 Men a Year</i>	106
<i>Plow that Broke the Plains</i>	25, 58, 62	<i>Snow White and the Seven Dwarfs</i>	46, 73, 82, 106	<i>Two Hearts in Waltz Time</i>	21
<i>Ports of Morocco, The</i>	121	<i>Soldier and the Lady, The</i>	81	<i>Un de la Legion</i>	102
<i>Potemkin</i>	6, 7, 92, 95, 113	<i>Some Aspects of the Coal Industry</i>	38, 82, 138	<i>Underground</i>	106
<i>Prison Sans Barreaux</i>	33	<i>Son of Frankenstein</i>	32	<i>Vagabond King, The</i>	22
<i>Prisoneros de la Tierra</i>	93	<i>Song of the Streets</i>	106	<i>Valley of the Giants</i>	32
<i>Private Life of Helen of Troy, The</i>	22	<i>Sous les Toits de Paris</i>	22, 29	<i>Variety</i>	22
<i>Private Life of Henry VIII, The</i>	22, 41, 50, 51, 123, 138	<i>South Riding</i>	38	<i>Vecchia Guardia</i>	119
<i>Producing Lime-Saltpetre from Atmospheric Nitrogen</i>	118	<i>Spanish Earth, The</i>	6, 94	<i>Victoria the Great</i>	73, 138, 140
<i>Production of Aluminium</i>	118	<i>Spare Time</i>	80	<i>Viento Norte</i>	96
<i>Professor Mamlock</i>	33, 36, 49, 77	<i>Speed the Plough</i>	80	<i>Violettes Imperial</i>	28
<i>Puritan, The</i>	106	<i>Spirit of Youth</i>	17	<i>Visit to the Moon, A</i>	1
<i>Pygmalion</i>	58, 73, 100	<i>Stanley and Livingstone</i>	98	<i>Viva Mexico</i>	92
<i>Q Planes</i>	100	<i>Statue Parade</i>	13	<i>Vivacious Lady</i>	81
<i>Quai des Brumes</i>	34, 36	<i>Stolen Life</i>	32	<i>Vogues of 1938</i>	95
<i>Queen Elizabeth (1912)</i>	51	<i>Story of Vernon and Irene Castle, The</i>	67	<i>Waltz Dream</i>	22
<i>Queen Kelly</i>	59	<i>Strachy (Chorus Girl)</i>	33	<i>Waltz Time in Vienna</i>	21, 22
<i>Rain</i>	13, 133	<i>Strike</i>	132	<i>War on Flies</i>	118
<i>Rains Came, The</i>	99, 100 and Cover of No. 31	<i>Stroke of Midnight, The</i>	22	<i>War on Rats</i>	118
<i>Regions of Africa</i>	121	<i>Sunrise</i>	22, 95	<i>Ware Case, The</i>	32
<i>Regle du Jeu, La</i>	12	<i>Sweethearts</i>	32	<i>Wave</i>	24, 25
<i>Rehearsal for War</i>	87, 88	<i>Swiss Family Robinson</i>	106	<i>Weather Forecast</i>	37, 39
<i>Rescue, Le</i>	127	<i>Tale of Two Cities, A</i>	124	<i>Wells Fargo</i>	140
<i>Retour a L'Aube</i>	103	<i>Tango Bar</i>	96	<i>Western Front, The</i>	13
<i>Return to Life</i>	26	<i>Tarakanova</i>	106	<i>Westfront 1918</i>	22, 59, 113
<i>Rhodes of Africa</i>	139	<i>Tartuffe</i>	22	<i>When Father Stokes the Stove</i>	62
<i>Rich Bride, The</i>	101	<i>Ten Days that Shook the World</i>	6, 7	<i>Where They Go A-Rubbing</i>	121
<i>River, The</i>	24, 58, 62	<i>Testament of Dr. Mabuse, The</i>	106	<i>White Angel, The</i>	140
<i>River Amazon</i>	121	<i>Therese Raquin</i>	22	<i>Whole Town is Talking, The</i>	130
<i>Roads Across Britain</i>	36	<i>They Shall Have Music</i>	98	<i>Whose Promised Land?</i>	80
<i>Romance Sentimentale</i>	7	<i>They Won't Forget</i>	15, 31	<i>Wind, The</i>	22
<i>Romeo and Juliet</i>	142	<i>Three Cornered Moon</i>	31	<i>Wizard of Oz, The</i>	97, 98
<i>Roof Tops</i>	63	<i>Three Smart Girls Grow Up</i>	76 and Cover of No. 29	<i>Wonderful Lie of Nina Petrowna, The</i>	22
<i>Sanders of the River</i>	16	<i>Three Waxworks</i>	22	<i>Woollen Goods</i>	121
<i>Scarlet Pimpernel, The</i>	136	<i>Thunder Afloat</i>	106	<i>World is Mine, The</i>	22
<i>Scarlet Weekend, A</i>	73	<i>Thunder Over Mexico</i>	7, 22, 59, 77, 89	<i>World To-day</i>	25
<i>School for Barbarians</i>	24	<i>Time of Your Life</i>	35	<i>Wuthering Heights</i>	58, 59
<i>Scotland Yard</i>	106	<i>Toast of New York, The</i>	80	<i>Yes, My Darling Daughter</i>	75
<i>Seagull, The</i>	118	<i>Tonfilm, Der</i>	13	<i>Yeux Noirs, Les</i>	34
<i>Secrets of a Soul</i>	22	<i>Tozeur to Biskra</i>	121	<i>You Can't Take It With You</i>	82
<i>Sergeant X</i>	29	<i>Tower, The</i>	13	<i>Young Generation, The</i>	37
<i>Service de Luxe</i>	32	<i>Town and Gown</i>	13	<i>Zaza</i>	32
<i>Shipyard</i>	39	<i>Trip to Tilsit, A</i>	22	<i>Zero de Conduite</i>	102, 103
		<i>Trois de St. Cyr</i>	102, 103	<i>Zetland Birds</i>	35



★
THE
NEW
AMPRO
CLASS-
ROOM

COLLEGIATE

COMBINED SILENT and SOUND FILM
PRECISION
PROJECTOR

Write for full particulars

AMPRO SALES

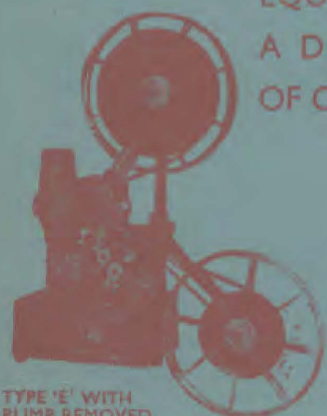
5 ST. AUGUSTINE'S PARADE, BRISTOL

PRECISION MADE



SOUND EQUIPMENT

BEFORE INSTALLING SOUND FILM
EQUIPMENT, ARRANGE
A DEMONSTRATION
OF OUR NEW TYPE 'E'



TYPE 'E' WITH
BLIMP REMOVED

Really Portable,
Compact and
Robust.

DESIGNED FOR SCHOOLS AND USED
BY LEADING EDUCATION AUTHORITIES

N. MARSHALL, Moorgate Street, **NOTTINGHAM.**

Telephone 7077.

AN ACCEPTED TEACHING MEDIUM

The use of the film for educational purposes, now needs no special emphasis. It has become an accepted medium, the great value of which is universally recognised. In this, as in every other teaching medium, recourse must be had to the very best sources of supply, to ensure that the desired results are secured.

The Authority or School with a good Film Library of its own, is in an enviable position. The acquisition of such a Library is not a difficult or costly matter. A fine selection of teaching films, that can be purchased outright, covering a great number of subjects, are now available.

- ANIMAL LIFE
- BIRD LIFE
- DOCUMENTARY
- GEOGRAPHY
- BIOLOGY
- NATURAL HISTORY
- NATURAL SCIENCE
- MARINE LIFE
- ENTOMOLOGY
- PHYSICS

Ensign

**Educational
16 mm. Films**

**For Purchase by Schools or
Educational Authorities**

*Write for booklet No. SS.16/372
giving details of the synopsis
and price of each film*

ENSIGN Limited, HIGH HOLBORN, W.C.1

Films for Children?



WALT DISNEY MICKEY MOUSE LTD

or Films for Schools?

Same thing but not quite. A subtle difference,

you will say, but the British Film Institute will answer the subtlest questions on films in the most informative and detailed way.

The British Film Institute provides a critical MONTHLY FILM BULLETIN of religious, educational, documentary, entertainment films. The Institute has reported on and catalogued films for SCHOOLS, CHILDREN, SCIENCE, GEOGRAPHY, TRAVEL, HISTORY, MEDICINE.

All these publications, and others to come, are issued free to members of the Institute.

Full particulars of membership can be obtained from

THE BRITISH FILM INSTITUTE, 4 GREAT RUSSELL STREET, LONDON WC1